

MOVING PICTURE WORLD

The only Independent Weekly Journal published in the interests of Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Lantern Lectures and Lantern Slide Makers

PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 13.

June 1, 1907

Price, 10 Cents

NOTICE.—If you wish to get your copies regularly, leave an order with your News Agent, or send us your subscription.

THE AMERICAN NEWS COMPANY, Trade Agents.

What's That

Disatisfied with your film service? Trade falling away and patrons not pleased! Well what's the use of worrying. "There's a remedy for every ill," and our professional advice is to give the people in your neighborhood a trial of

THE G. N. Y. FILM SERVICE

You may be surprised to hear it, but it's a fact that your patrons are mighty good judges of films. The best is none too good for them, and it's certainly up to you to give them what they want. What we can promise for our service is

PROMPT DELIVERY, THE VERY LATEST AND BEST FILMS, AND THAT YOUR INTERESTS WILL BE OURS.

Let's get acquainted. Call on us now or write, giving full particulars regarding amount of reels you use, number of changes desired, etc. It will be to your interest.

The Greater N. Y. FILM RENTAL CO.

24 Union Square, New York

FILMS : FILMS

and MOTION PICTURE MACHINES

The best and only reliable are for sale here

WE ARE SOLE AGENTS FOR

Power's Cameragraph

WITH ORIGINAL FIREPROOF MAGAZINES

— AND —

Edison's Kinetoscopes

We are the largest dealers in Philadelphia, in Machines, Films and General Supplies

Lewis M. Swaab

336 Spruce St. * Philadelphia, Pa.

CLASS A FILMS
15 Cents per foot
Exhibition Model
Kinetoscope **\$115.00**

CLASS B FILMS
12 Cents per foot
Universal Model
Kinetoscope **\$75.00**

EDISON

FILMS AND PROJECTING KINETOSCOPES

THE RECOGNIZED
GREAT HISTORICAL PRODUCTION
DANIEL BOONE

— OR —
Pioneer Days in America
PERFECTION ITSELF
ADJECTIVES UNNECESSARY

No. 6312. CODE VELLOBBIG.
1,000 feet. CLASS A. \$150.00.
Send for
Illustrated Descriptive Circular No. 311.

Another Up-to-the Minute
Edison Comedy Hit
THE "TEDDY" BEARS
A Laughable Satire on the Popular Craze,
A SURE MONEY GETTER. A ONE BEST BET.

Beautifully Mono-Tinted.
Photographically Perfect.
935 feet CLASS A. \$140.25.
6313. Code, Veelmondig.
Send for Illustrated Circular No. 317.

Send for Latest Catalogs and Illustrated Circulars.

EDISON MANUFACTURING CO.,

MAIN OFFICE AND FACTORY, ORANGE, N. J.
Chicago Office, 304 Wabash Avenue,
New York Office, 31 Union Square. Cable Address, Zymotte, New York.

STANDARDS THROUGHOUT THE WORLD
LOST IN THE ALPS

A thrilling story of Adventure and Rescue
EXTREMELY NOVEL **INTENSELY INTERESTING**

SYNOPSIS OF SCENES:
The shepherd's home—Children leaving cabin with father's dinner—The shepherd and his flock—The mid-day meal—Children leaving for home—The storm—Lost in the mountains—Struggling through snow drifts—Buried in the snow—The frantic mother at home—The shepherd's return—Off to the monastery—Days of searching party to the rescue—Desperate search through the mountains—St. Bernard dogs on the trail—St. Bernard dogs' wonderful sagacity—Discovery and rescue by the dogs—Home at last—Tableau—The Dog Inn, "Uncle Sam," Blue Ribbon Winner, Madison Square Garden, New York City, 1907.

No. 6324. Code VEEMEESTER. 830 ft. Class A. \$124.50.
Send for Illustrated Descriptive Catalogue No. 319.

JAMESTOWN EXPOSITION
INTERNATIONAL NAVAL REVIEW, Hampton Roads, Va.
No. 6325. Code VEENAARDE. 500ft. Class A. \$75.00
Sold Complete or in 100 foot lengths

Scenes and Incidents, Panama Canal (Class A)
Panorama Columbus Point and Atlantic entrance to Canal, 95ft. Fire Run, Colon Fire Dept., Under Coconut Trees, 115ft. Panorama ruins of Old French Machinery, 110ft. "Making the dirt fly," 250ft. Panorama of Colabra Cut, 125ft. U. S. Sanitary Squad Panicking a house, 125ft. Mechanics men clearing a jungle, 325. Old Market Place, Panama, 120ft. Jamaica negroes "doing" a two-step, 100ft.
Send for Illustrated Descriptive Circular No. 321.

OFFICE FOR UNITED KINGDOM:
35 CLERKENWELL ROAD, LONDON, E. C., ENGLAND,
SELLING AGENTS:

THE KINETOGRAPH CO., 41 East 21st Street, New York
PETER BACIGALUPI, 1207 Fillmore Street, San Francisco, Cal.
GEORGE BRECK, 550-554 Grove Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES.

The Headliner Always

BIOGRAPH FILMS

THE FUNNIEST YET

"If You Had a Wife Like This"

A ROARING FARCE IN MOVING PICTURES
BY THE BIOGRAPH

LENGTH, 695 FEET.

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine.

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY

11 East 14th Street, New York

PACIFIC COAST BRANCH, 116 N. Broadway, Los Angeles, Cal.



PUBLISHED EVERY SATURDAY.

The World Photographic Publishing Company, New York.

Alfred H. Saunders, Editor.

J. P. Chalmers, Associate Editor and Business Manager.

Vol. 1,

JUNE 1st.

No. 13.

SUBSCRIPTION PRICE: Two dollars a year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippine Islands.

FOREIGN SUBSCRIPTIONS: Three dollars per year, in advance, postpaid.

TO PREVENT loss or delay of mail, all communications should be addressed to P. O. Box 450, New York City.

ADVERTISING RATES:

Whole Page	\$50.00
Half Page	25.00
Quarter Page	12.50
Single Column (next reading matter)	20.00
One-Eighth Page	6.25
One-Sixteenth Page	3.25
One-Thirtieth Page	2.00

MISCELLANEOUS ADVERTISEMENTS will be accepted at the following rates: **SALE OR EXCHANGE**, Private, per line per week; minimum, 50c. per issue. **Dealers or Manufacturers**, 15c. per line; minimum, \$1.00 per issue. **HELP WANTED:** 10c. a line; minimum, 25c. **EMPLOYMENT WANTED:** (Operators only) No charge.

TO ADVERTISERS: The MOVING PICTURE WORLD goes to press Thursday morning of each week. No advertisements can be inserted and no changes can be made in standing ads unless they reach us by 10 A.M., Thursday.

Please remit by express money order, check, P. O. order or registered letter. All cash enclosed with letter is at the risk of sender.

EUROPEAN AGENTS:

INTERNATIONAL NEWS COMPANY

Breams Building, Chancery Lane, London, E. C.

**Melies' Burglary.**

At the time of writing nothing has been heard of the negatives and films stolen from this firm, a complete list of which we published in our last issue. We call upon the whole trade throughout the States to be on the alert, and become in a sense detectives, to help find the miscreants and bring them to justice. Some one remarked that probably a film pirate had secured them for the purpose of re-titling them and putting them on the market under a new name. We know there are men in the business who are dishonorable enough to copy films and slides, retailing them as their own productions. We do not think there is any one in the business who would take such a risk of selling positives from stolen goods. Kleine Optical Company, of Chicago, have circularized all their customers, giving a list of the films stolen. A good plan for others to follow.

Last Week's Editorial.

A correspondent asks us if we know the man fined and, if so, why we did not publish the correct name. We are perfectly acquainted with the man, but preferred not to use the correct name, as no good end would have been accomplished. We copied the report of the trial from a press clipping and we wished to emphasize the fact that the film ought not to have been issued, and whoever the man is, his fine ought to be paid by the maker.

A Clean Nickelodeon.

We observe that Chicago reformers, headed by Miss Jane Addams, are going to show the proprietors of nickelodeons how to give a clean exhibition. The whole plan was outlined at a meeting of the City Club, the object being to purify and elevate the five-cent theater, which one of the speakers declared "was an institution come to stay." "It is all right and all it needs is to be regulated." The project received the blessings of the Bench and the Church. We will watch the progress of the venture and wish it all success. But the pity of the whole matter is, that a great and growing industry like this needs such an example and so severe a public reprimand as the above action is, and hope the lesson will not be lost, although we think to make it effective the new venture should keep the Sunday exhibitions out of its program.

Owing to the great demand on our space this week, several interesting film descriptions are held till next issue.

Electricity for the Operator.

By H. MEREDITH-JONES, M. E., C. E.

PREFACE.

The electrical knowledge of most operators of the cinematograph or magic lantern is limited in most cases to simply knowing how to connect up his own especial form or type of machine properly, adjust his carbons in his lamp, and regulate the current by means of his resistance coils or rheostat. It is the intention of the writer of these series of articles to make clear as well as simple the so-called mysteries of that ever absorbing topic "Electricity," to show the operator the why and wherefore of it all. How electricity is measured, manufactured and transmitted to the user. It is the desire of the writer to be as concise as possible, consistent with the requisite amount of explanation, to make the subject of electricity a more easily understood one in popular language.

CHAPTERS.

- No. 1 The Forms of Electricity.
 - No. 2. Electrical Measurements.
 - No. 3. Wires, Conductors and Wiring Tables.
 - No. 4. Direct Current Generation.
 - No. 5. Alternating Current Generation.
 - No. 6. Alternating and Direct Current Transformers.
 - No. 7. Electric Lamps. Incandescent and Arc.
 - No. 8. Electric Motors.
 - No. 9. Electric Heaters.
- Rules of National Board of Underwriters.
Dictionary of Terms.
Tests and Testing Apparatus.

CHAPTER No. 1.

THE FORMS OF ELECTRICITY.

Electricity is at present an unknown substance so far as its exact nature is concerned, that is as to what electricity really consists of, such as we know, for instance, of water, clay, coal and other kindred substances. We know definitely its various forms, such as static, frictional, voltaic, direct, alternating, etc., but it will only be in connection with the two latter that I shall write, as they are those which are so well known and only come directly in the field of the operator's every-day work, as they are the only ones now supplied by all light, heat and power companies to the daily users of electric current, or "juice," as most operators call the electrical energy.

Although we do not know definitely, as I have just stated, what electricity exactly is, we do know how to produce it, measure it, use it, control it and even weigh it. These various methods will be fully explained in their respective chapters in such a manner as to meet the entire needs of the cinematograph or magic lantern operator, and in these chapters I shall only treat with sufficient of the subject under its caption to make the operator thoroughly conversant with, and able to handle any proposition he may meet with in his lifetime. The obscure and the unnecessary are omitted, as they concern only the electrical engineer or the student.

Before passing to the two main forms of electrical energy as supplied and used everywhere to-day, viz., the direct current, familiarly known as the D. C., and the alternating current, familiarly known as the A. C., let us pause for a moment and study the close analogy or similarity between the flow of an electric current through a

conductor or wire to the flow of water through a pipe. You all know, of course, that water to flow through a pipe must have a pressure behind it to overcome the resistance of the pipe, so exactly does an electric current need a pressure behind it to force it through, and to overcome the resistance of the conductor or wires and to perform certain work in any form of apparatus. By referring to the following diagram, which will show more clearly what is meant by the foregoing remarks and will well illustrate the similarity be-

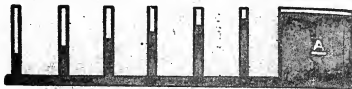


Fig. 1.

tween them. In Fig. 1 let A represent the source of supply either of water or some like liquid. Now as the resistance of the pipe retards the flow the pressure will drop and therefore less water will flow, so in Fig. 1. I diagrammatically show by means of upright tubes branching from the main pipe and by the height of a column of water in each tube show the amount of water there would be supported by the pressure at that given point which results from loss of pressure due to the friction or resistance within the pipe, so it is with electricity, the pressure drops in direct relation to the resistance to be overcome, as, for instance: In Fig. 2, B represents some source of electrical energy, such as a dynamo, generator, switchboard, or panel, with two con-

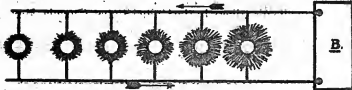


Fig. 2.

ductors or wires branching therefrom with lamps placed in parallel between the wires or conductors, as in the plan of the columns of water in Fig. 1. Now the lamp nearest to B will burn the brightest since it is nearest the source of energy supply and the one at the extreme end will burn the dimmest because the pressure will have been weakened by the resistance of the conductor or wire, as its distance is greater from its source of supply than it is in the case of the first lamp. Although in general practice it is usual to make all conductors and wires of a size large enough to prevent any serious loss of pressure so that all lamps would burn uniformly in brightness, but this subject will be treated more fully under chapter No. 3, on wires, conductors and wiring tables, but suffice it to remember, that like water, electricity falls in pressure or potential (sometimes referred to) in a direct relation or proportion to the resistance to be overcome and that the current is likewise affected and altered in quantity in direct proportion to the above two named factors as, for instance, the resistance being constant and uniform, you increase your pressure more current will flow, or if the pressure is constant and you decrease your resistance more current will flow, and thereby is constituted a well-known electrical law, known as "Ohm's Law," which is positively the simplest as well as the most fundamental law or principle upon which any science is ever based and is unchangeable under all conditions.

consists as follows of the three above-named points or factors, viz.: The pressure, the current and the resistance. The law is simply this, that the current multiplied by the resistance equals the pressure, so, therefore, if you were given any of these three factors or units you can readily find the third, as, for instance:

To find the pressure required, multiply the current by the resistance.

To find the current that will flow, divide the pressure by the resistance.

To find the resistance necessary to absorb the pressure and current, divide the pressure by the current.

To put these in a still better form and one easily remembered as a formula, we will call the pressure by the letter P. The current by the letter C. The resistance by the letter R.

Thus:

P = Pressure, or Volts.

C = Current, or Amperes.

R = Resistance, or Ohms.

$$\text{Then, as above stated, } \frac{P}{C \times R} = \text{Ohm's Law.}$$

To those who do not understand a simple formula of this kind I may here explain it. When two or more letters representing some certain quantities as per the heading of the formula, as shown by P, C, and R, for example, they are to be either multiplied, added or subtracted, according to the sign given between them, such as \times for multiply, $+$ for addition and $-$ for subtraction, and sometimes two letters may be placed together without a sign between them, which means they are to be multiplied together, unless otherwise stated in the heading of the formula. The placing of two or more letters with their signs above a line as shown with one or more letters below that line shows that what is above the line must be divided by what is below the line, first working out by the signs given the top lines and then working out the bottom line and then dividing the result of the bottom line into the result of the top line and you get the answer. So much for this simple lesson in algebraic formula, which is the most convenient form of not only remembering formulas, but of working them out. Remember whenever you see any formula of this nature there always precedes it the description of what each letter represents, so that by referring to that description all becomes clear. Remember also that these and all formulae that follow are merely simple sums to do and will only be shown as such. Therefore, remembering the foregoing method, Ohm's Law simplifies itself into three formulas, viz.:

To find the Pressure required,

$$C \times R = P, \text{ THE PRESSURE.}$$

For example, what pressure (volts) will be required to make a current of 12 amperes flow through a resistance of 100 ohms?

$C = 12$ amperes in this example, and $R = 100$ ohms; so, therefore, as per above formula, if we multiply the current, 12 amperes, by the resistance, 100 ohms, we get 200 volts pressure, the answer.

To find the Current that will flow,

$$\frac{P}{R} = C, \text{ THE CURRENT.}$$

Taking above example again to find what current will flow with a pressure of 1,200 volts and a resistance of 100 ohms:

$P = 1,200$ ohms in this example, and $R = 100$ ohms; so, therefore, as per formula above, if we divide the pressure, 1,200 volts, by the resistance, 100 ohms, we get 12 amperes as the answer.

To find the Resistance required,

$$\frac{P}{C} = R, \text{ THE RESISTANCE.}$$

Again the above example; to find the resistance required to absorb the pressure of 1,200 volts, with a current flowing of 12 amperes:

$P = 1,200$ volts in this example, and $C = 12$ amperes; so, therefore, as per the above formula, if we divide the pressure, 1,200 volts, by the current, 12 amperes, we get 100 ohms resistance.

By remembering the above formula any operator can work out for himself the various units he may require to adjust accurately for all practical purposes any apparatus, so that it will work properly; also he can find out either the resistance of any apparatus, say a lamp, for instance, or the pressure required for it or the quantity of current it will require by knowing any one of the two factors or units, as, for example, an incandescent lamp of 100 volts pressure and a resistance of 200 ohms. By Ohm's Law we have:

$$\frac{P}{R} = C \quad \frac{100}{200} = .5 \text{ amperes, or } \frac{1}{2} \text{ ampere.}$$

It is presumed that all of you know the use of the decimal point through its use in dollars and cents, but to those to whom it is not quite clear remember all numbers to the right hand of the decimal point, which is always a dot, are as follows: The first figure starting from the decimal point going to the right represents tenths, the next hundredths, the next thousandths and so on, but there are usually not more than three decimals shown, so in working out the last example .5 would read five-tenths, which is exactly $\frac{1}{2}$ (one-half) in fractions; .05 would read five one-hundredths, and .005 would read five one-thousandths, in fractions. We will now pass on to a brief description of the two forms of electrical energy that we shall have to deal with in our every-day work and the rest of these articles, viz.: The direct current or D. C. and the alternating current or A. C. The direct current is that current which flows steadily in the one direction, as upon referring to the following diagram,



Fig. 3, it would be that current which would flow steadily from A to B through the lamp. A and B representing the two points of electrical supply, such as the two terminals of an electrical generator or the two terminals or connections on a switchboard or panel and extending from points A and B are two wires or conductors to a lamp, for sake of a simple illustration. Remember a direct current is that current which flows constantly in

the one direction from A to B without a beat or pulsation. An alternating current is a current that will flow first from A to B, then reverses and starts back again to A from B, or, in popular language, just like two children on a see-saw. These see-saws or alternations may occur fast or slow, either at a very high or slow rate per second of our common or daily time. A complete see-saw or alternation consists of the current first flowing from A to B in the one direction and then from B to A back again in the other direction. This is called a complete alternation or "cycle" and an alternating current is known by the number of "cycles," which, by the way, when spoken of are always understood and meant to be as so many complete see-saws or alternations per second, always remembering the second of time (the one-sixtieth part of a minute) is the unit of measurement. There are other forms of electrical energy known in the alternating current or A. C. and they are known as the "Phases," but this will be dealt with at length under their proper heading of Chapter 5, entitled "Alternating Current Generation," when it will be shown the why, how and wherefor of them; also how they occur. The subject of alternating currents is a most fascinating and absorbing one and is still in its infancy, but we can in this work deal only with its practical application to use of the cinematograph or magic lantern operator. Having thus made clear the two forms of electrical energy in daily use of the operator and the fundamental law of Ohm, in its application to the flow of all electric currents or energy, we will now naturally pass on to the method of electrical units of measurement now in general practice and use throughout the entire civilized world and their application to electrical energy or "juice."

Miss Jane Addams is going into the theatrical business. She believes that there is a good field on South Halsted street, and on or before July 1 she will open a theater at Hull House. The uniform price of admission will be five cents. The place will be open from 6 to 11 o'clock each evening and all day Saturday and Sunday. [Where does the reform come in, to open on Sunday?—Ed. M. P. W.] It is billed to run three months. The chairs are in tiers and seat about three hundred persons.

There will be a "barker" on the street and an electric sign over the door. Nothing to induce patronage will be left undone. Only attractive, amusing, edifying and moral pictures will be shown. The idea is to combat the influence of those five-cent theaters where pictures of a different character are displayed.

Judge Julian W. Mack, of the Juvenile Court, is highly in favor of Miss Addams' proposed venture. "This is a plan which might well be copied by the churches," he declared.

Miss Addams' plan was outlined at a meeting at the City Club of the committee appointed by several societies to co-operate with the police in the censorship and regulation of cheap theaters and vaudeville houses. After personal inspection of sixty such theaters, Mrs. Britton gave it as her opinion that the work done by Lieutenant Alexander McDonald and his twelve policemen had resulted in much good. There are few, if any, theaters patronized by children where the pictures, songs or jokes are really objectionable, she said, though some of them are very silly and coarse. "The five-cent theater is an institution and it has come to stay," declared Mrs. Britton. "It is all right and all it needs is to be regulated."

Lieutenant McDonald reported that in Chicago there are 116 five-cent theaters, 18 ten-cent vaudeville houses and 19 penny arcades.

Trade Notes

Miles Bros., of New York and San Francisco, have been gathering material of the Fiesta and the Shriners' Conclave at Los Angeles for cinematograph exhibitions. An excellent collection of films has been secured. The representatives of the company state that the pictures will be exhibited in the leading vaudeville theaters of the country and will also be sent to Europe. A large number of standing orders from English managers are on hand and their advertising and pulling power will do much to make the City of Angels talked about. As the last of the parade passed 200 feet of unused film remained in the machine, and the operators told the crowds to wave their hats and show how Californians can root. Men and women immediately got busy, waving hats and handkerchiefs, and the remaining film was used up in a novel manner. Surrounding the camera stand at least fifty amateur photographers had their lenses pointed along the parade line.

* * *

The building at the corner of Oak and Congress streets, Portland, Me., has been purchased by a close corporation consisting of J. W. Greely and another Portland business man and a New York promoter. The building will be entirely remodeled and refitted for a motion picture theater of the higher class.

* * *

The Mesaba Theatrical Company has leased the first floor of the Karon building, Chisholm, and will open a vaudeville and moving picture show, which will be known as the Bijou and will be under the management of F. C. Whiting.

* * *

Boswell Manufacturing Company, Chicago, Ill., is considering the establishment of a plant in Memphis, Tenn., for manufacturing moving picture films.

* * *

Port Clinton now has two moving picture shows, the second one being conducted by Messrs. D. E. Payne and Walter Pete in Turner Hall.

* * *

The new theater on the ground floor of the Corner block, Fifth street, Red Jacket, Mich., opened last week and will be known as "The Star," and is under the management of James W. Silk, formerly manager of the Savoy Theater, of Hancock and Houghton. There will be moving pictures, illustrated songs, and from time to time other features. It is the intention to have a first class line of films on exhibition, and no expense is to be spared in any one department.

* * *

The shrieks of a woman drew tenants of 41 Nassau street, New York, to the fourth floor recently in a great rush, and they crowded into the anteroom of the office of Walter Isaacs, a moving picture man, whence issued the alarm. In the inner room they saw Isaacs, who weighs 200 pounds, and a woman who could balance the steel yards with him bouncing a little man back and forth between them like a baseball. The little man was saying

"Now, I beg of you, be calm. Do not fight. Let me be your peacemaker." When the woman saw all the men staring she blockaded the doorway, opened a small satchel—screaming all the time—and produced a dog whip. The little man wisely ducked into a corner. The whip cracked and sizzled, and when the big man would try to escape the little man would push him into range. "Call the cops!" roared the tenants, when they saw the big man was penned in. Cops came and took all three, the woman still screaming, to the Tombs Police Court. The woman was Mrs. Lena Hoffman, of 21 Bergen avenue, Union Hill, N. J., and her auxiliary was Henry Linhart, of Hackensack. They had called to get the number of a moving picture machine that had been stolen from them, and Isaacs had refused to give it until a \$5 balance was paid. Mrs. Hoffman had purchased a dog whip, "for use at home," as she explained in court, and it came in handy. Magistrate Crane held the pair in \$300 bail for trial.

[What a pity there was not a camera at work on this scene! It would have made good copy.—En.]

* * *

The premises at 36 Falls street, Niagara Falls, N. Y., have been fitted up as a Vaudeville Arcade and opened to the public. This new enterprise is conducted by the Falls Amusement Company, and the latest moving pictures, vocal and instrumental songs, weighing machines, lung testers, etc., have been installed.

* * *

Charged with the systematic robbery of two places where moving picture outfits are manufactured, Fred. Betchenshofer, of Seeds street, west of Sixty-sixth, and Stephen Barton, of Thirteenth street, below Porter, were arrested and locked up in the Central Station, Philadelphia. In addition to accusing the men, both of whom were in his employ, of getting away with films, printing machines and materials valued at from \$2,000 to \$3,000, S. Lubin, of 21 South Eighth street, proprietor of the factories, claimed that the men had conspired with a third party to steal the secret processes used by him in preparing moving picture machines and scenery. As the other party to the alleged conspiracy has not been captured, the police refused to give out any information, but from Mr. Lubin it was learned that his suspicions were first aroused when he heard that the two men arrested, with another man, had formed a company to manufacture the same article that he was turning out. When he found films and printing machines disappearing, as well as valuable materials, he reported the matter to the Detective Bureau. After a week's hard work, Detectives Ulrich and Coogan arrested the men. Betchenshofer was a developer of films and Barton was a painter of backgrounds.

* * *

Taking Moving Pictures: A Story from Abilene.—A good story is going the rounds of how Messrs. Cramer and Tyler made a picture (?) of a snow-plow last Winter during the deep snow of January. The story goes as follows: During the idle Winter hours last Winter these well-known gentlemen conceived the idea that local moving pictures would be more interesting than foreign news, and with this in view Mr. Tyler and one of the moving picture operators went to Orange, N. J., the home and factory of Thos. Edison, and secured the best camera that was made and had it safely packed in sundry boxes and packages and started Kansasward, with dreams of pictures that would startle the whole world. Arriving at Abilene, the machine was set up and a few pictures taken, "just to try out the joint," to use Mr.

Tyler's words. Then came the heavy snow-storm and with it came the idea of a big snow-plow in operation in moving pictures, and it was conceded that it would be a big hit in July. So one cold morning when the mercury was at the bottom of the globe and trying hard to get out at that, Messrs. Cramer, Tyler, Doc Merkel, of Alps fame, and Jack Pollitt, manager of the Wild Animal Circus and "a Kentucky gentleman, sah," started up the track west of Abilene to a deep cut four miles away where the big rotary snow-plow was to come tearing through twenty feet of the "beautiful." It was the coldest day last Winter, but that mattered not to the "picture takers." On and on in the cold until the place is reached and the camera set up ready to take the picture. Then, nearly frozen, they waited for the coming of the path maker. At last they are rewarded by the far-off whistle of the locomotive, and everybody got busy. The electrician took his stand by the machine, ready for the word "commence"; then the trouble began. Mr. Tyler insisted on "making the picture," and after some argument was allowed to do so. On, on came the train, throwing snow fifty feet in the air. It was indeed a grand sight. Everything is ready, and "Harley," with a look of confidence on his face, began to turn the crank that makes the "movement" of the pictures. Everything is going nicely, the big plow hits the drift and then passes on its way westward on its path-making journey. Everybody is happy and congratulates each other, when lo, and behold, a strange thing happened. Tyler had forgotten to remove the cap from the camera, and their work was in vain. It was a silent quartet of men that trudged through the deep snow back to Abilene, and when any one mentions "snow-plow" they jam their hands down in their pockets, look at Mr. Tyler, and slowly walk away.

* * *

Harry Davis, the Pittsburgh capitalist, who some time ago secured a lease of forty-one years on the Kanter building and took actual possession of the property the first of the present month, will in all probability occupy the block or part of it with an amusement enterprise. Mr. Davis was in town for several days looking over his property and, it is understood, since his return to Pittsburgh, has decided to remodel the first and second floors and install one of the most elaborate picture machine theaters in the United States. The Pittsburgher is extensively interested in amusement concerns, including several theaters, and has decided that there is room in Detroit for an enterprise of the sort mentioned on a large scale. The entire building will be remodeled, but only the first and second floors will be utilized for the amusement enterprise. The present second floor will be eliminated entirely to give the space required, and it is said that Mr. Davis will spend about \$40,000 in converting the two floors into an elaborate amusement resort.

* * *

At the Orange Camera Club on a recent Saturday night nearly 200 members and guests gathered to enjoy a smoker given under the auspices of the club, and in every way the entertainment was thoroughly enjoyed by those present. The feature of the evening was "Scenes and Incidents in the Hawaiian Islands," which consisted of moving pictures by R. K. Bonine, of this city. Mr. Bonine took the pictures himself, and as each one was thrown upon the screen it was given a very hearty reception. The landing of the passengers by means of whale-boats from the vessel to the shore was shown, and an interesting exhibit was given of the method of handling sheep at Hümnuula, one of the many wool stations on

the famous Parker ranch, a vast tract of mountainous land, embracing 280,000 acres, located on the island of Hawaii. Other scenes depicted the process of "nipping" the sheep in a long sluice filled with an antiseptic solution, and the method of herding them in large droves. Sugar plantation scene, with its well-equipped steam railroad and the natives cutting and hauling the cane from the field to the mill. The last scene showed a steam train of crib cars heavily loaded with the product en route from the fields to the mill, completing a graphic history of the canefields. Other pictures were pounding poi, which when cooked makes a very nutritious dish; the native canoes in the surf at Hilo Bay; Japanese wrestling, one of the principle pastimes of the natives; Pau riders, a relic of the old regime, with all the decorations. For wild, natural beauty there is perhaps no place throughout the Hawaiian Islands more picturesque or impressive than the graceful coconut palms and the rugged, wave-beaten lava coast of Laupahoehoe. This is a most excellent scene, showing a steamer landing her mail and passengers in one of the roughest and most dangerous surf landings along the Hawaiian coast. A very interesting study in the beauty and power of sea waves, as they roll up and pound and break over the rough lava rocks at Laupahoehoe, was also shown. The approach to this place from the sea is most charming. The quaint little village nestled back in the gulch among graceful plume-topped coconut trees and the rough surging surf below make up a picture never forgotten.

* * *

The Enterprise Amusement Company, of Auburn, N. Y., have rented the store at 69 Church street, Burlington, for the purpose of exhibiting life motion pictures. Sidney Weaver will be the manager.

* * *

The Sperry & Hutchinson Company, Baltimore, Md., has leased for a term of years to Bohannon & Lewy the four-story building at 31 West Lexington street, who will take possession June 1 and will operate a moving picture theater.

* * *

Collins & King have just let a contract for the construction of a one-story building, 60 x 90 feet, on West Pine street, Hattiesburg, Miss., especially for the accommodation of an electric theater. W. R. Parker, the original moving picture man in Hattiesburg, will be the manager. The new theater will be in operation within thirty days.

* * *

The Gem Amusement Company, under the management of P. J. Bruskey, opened their moving picture parlor on North Laurel street, Bridgeton, N. J., a few days ago. The opening was very successful and at every performance the place is crowded.

* * *

The coolness of George Hunter, proprietor of a nickel-odeon at 4115 Butler street, Pittsburg, Pa., and his pianoplayer, in the face of danger saved an audience from panic the other night when the moving picture film fired and set fire to a curtain. The flames were spreading rapidly through the room. Hunter leaped to the platform and assured the audience there was plenty of time to get out. At the same time the piano player struck up a lively tune, and their combined efforts served to calm the frightened people. Ushers succeeded in getting every one out safely. Harry Wills, the operator of the machine, was slightly burned about the hands and face. The damage to the building was about \$500.

Two men who have been seen in the company of James Carter, alias "Jimmy the Gas," ex-convict, were arrested by two of acting Capt. McCauley's men at 11 Union street. They had called at the store and offered for sale 10,000 feet of moving picture films. The woman in charge told them she never bought anything without consulting her husband. The men said they would return in the evening. The storekeeper notified the police, and the officers were in a doorway when the men called. Once more the woman declined to buy. The pair left and were nabbed with the films in their possession. The officers recognized them as men who had been seen in Carter's company recently. The prisoners gave their names as Charles Gilbert and Joseph Smith. They were held for examination at the Adams Street Court. Recently there have been numerous robberies, in which thousands of feet of film were stolen. Only a few days ago \$500 worth was stolen from Doyle's Hotel at Coney Island.

* * *

Insurance Commissioner Young, of Raleigh, N. C., says he considers it very important that the authorities of the different cities and towns in the State, as well as the property holders, should be warned in regard to the danger known as Moving Picture Hazard. Where parties are allowed to operate these machines great care should be taken in using them properly, and seeing they are properly installed. They are very hazardous because the films are made of celluloid and they are sometimes as long as 8,000 feet. The danger from fire is not only to the building, but to the audience also. Frequently, where properly installed, accidents will occur from ignorant or careless operation. The Commissioner says a great many fires have occurred from this cause through the country, resulting in the loss of property and frequently of life.

* * *

L. David, an inventor, is perfecting a new moving picture machine with a phonograph attachment by which he declares he can secure a perfect co-ordination of sound and motion. He expects to have it completed in a week and will then make the first test by reproducing a street scene. By the phonographic attachment he claims he will be able to give the appropriate noises and sounds to go with the moving pictures thrown on a sheet. David says he is able by an improved camera to take a record of sounds and scenes simultaneously.

* * *

Charles Hodge, a well-known young Cairo man, has purchased a half interest in the Theatorium, the popular amusement place at the corner of Eleventh street and Commercial avenue. Mrs. H. P. Sims will retain her interest in the Theatorium and will continue in its management, Mr. Hodge having bought out the interest of Earl Wellefy, of Crawfordsville, Ind.

* * *

While the performance was in progress at the Danville (Ill.) Exhibit on a recent Saturday evening, some miscreant cut the electric wires from the roof of the play house. The hall was placed in darkness and the moving picture machine rendered idle. With a large audience awaiting the completion of the program, Manager Starnes hurriedly ascended to the "box" where the machine is located and with his operator examined the mechanism. It was found to be in perfect condition and all that was lacking after a test had been made was electric power.

The manager went up on the roof of the building and discovered that some one had severed his wires. Mr. Stamm then returned to the floor of the hall, announced what had happened and offered a reward of \$50 for the discovery of the offender. The matter was then placed in the hands of the police. It was but a matter of a few minutes until the wires were mended, and the program was completed.

* * *

Evanston, Ill., has now a permanent house for moving pictures at 613 Davis street, of a strictly high class, being both entertaining and instructive. There will be travels in all parts of the world—climbing the Alps, journeys through Italy, Egypt, India, Holy Land, etc. Then there will be battleships in action, views of mines with miners in actual operation, the chase in hunting scenes, and no end of interesting subjects. There will also be comic pictures for the children, but nothing which will offend the most fastidious. It is under the management of C. Maisel and H. Karsten.

* * *

The motion picture craze has struck Oil City. Two of these places of entertainment are open to the public, one on Seneca street and another on Sycamore street. The third will open on Sycamore street in a few days.

* * *

The opening of Beach Oswego for the Summer depends upon the weather. Manager Wallace said there would probably be moving pictures in the new theater. It is the idea to start the season with moving pictures, followed later with vaudeville.

* * *

Because one of Owosso's moving picture shows put on "Passion Play" films for the benefit of a church society, the two other motion picture shows put on the same films, and charged but 5 cents, while the "church show" asked 10 cents. There are many sore spots.

This is poor spirit and bad policy.

* * *

Despite the tentative decision of the American Federation of Labor that the members of the Picture Machine Operators' Union should be seated as members of the Central Labor Union, the latter body at its meeting May 10 refused to do so. The Central Labor Union sent a long letter to the American Federation, defining its side thoroughly and asking that body to go into the matter more carefully than it did during the past week or so. It had been expected that this action would be taken, and as a result there was no surprise. The reason for the move is, according to the Central Labor Union men, the picture machine operators should not be admitted because they are really members of the Calcio and Calcio-Electric Operators, and should become members of that organization. It was said they had no right to be classified as a separate body.

* * *

Three arrests for running moving picture shows on Sunday were made in the Brownsville (Brooklyn, N. Y.) precinct Sunday, May 19. In one case the alleged proprietor claimed that he was conducting the show for the benefit of charity, but Police Captain Reynolds, unable to locate any section in the code which permitted the show to be violated for such purposes, had the man arraigned in the Gates Avenue Court. John Turtletaub, 72 Glenmore avenue, charged with having a show and charging five cents admission at 1703 Pitkin avenue.

Officer Flynn stated he saw people paying admission to get in and that he witnessed a series of moving pictures inside. Turtletaub was held in \$500 bail for examination on May 31. Louis Cohen, 38 years old, of 1759 Pitkin avenue, was arrested by Officer Wood, who claimed a small fee of admission was charged. Cohen, when arraigned in court, claimed that the show was being conducted for a charitable purpose. "They can't work that on me," declared the captain. "I know of no section in the code which permits that." Cohen said he had been arrested four times for the same offense and that cases against him were coming up on May 23 and May 24. He asked to have this case adjourned until the latter date. Bail was fixed at \$4,000. The third man was Nathan Levine, charged with having a show at 1812 Pitkin avenue. This was the first time he had been arrested, he said in court. "I shall increase the bail each time you are brought before me," said the Magistrate. "It's highly impudent for you fellows to go on violating the law this way; \$1,000 for May 31." Later, Cohen secured bail. He said that he was being harshly treated by Captain Reynolds, who allowed other men to do the same things without arrest. "He says he can't arrest them because they sell soda water," said Cohen. "Well, last week I was selling soda and he arrested me." "Well, I'll see that not even Captain Reynolds makes a butt of you," said the Magistrate.

* * *

J. W. Hickey's new five-cent theater in the Gryphon block, on West street, Rutland, Vt., opened for business last Monday. The soloist will be Nestor Ross, who for the last three years has taken the part of choir boy with "The Volunteer Organist." Arthur E. Behim, of Brooklyn, N. Y., will act as pianist. Mr. Hickey has installed an auxetophone, the latest thing in talking machines. Mr. Hickey's five-cent theater in the Banquet House block will be opened in about three weeks.

* * *

The annual picnic of the American Mutoscope and Biograph Company's employees will take place on Saturday next, June 8, at Schuetzen Park, Union Hill, N. J. Music will be provided by the West Shore Military Band for those who like to trip the light fantastic toe. All our readers who have twenty-five cents each to spare are invited to take their wives, sisters, or the other fellow's sister, to Union Hill, where, given fine weather, they are assured the time of their lives in fun, frolic and the latest pictures produced by the firm.

* * *

By the bye, a great deal of fuss is being made about the new venture of phonograph and cinematograph combined exhibitions. The Biograph used the system in 1890. To be accurate, a film and dialogue entitled "A Gay Old Boy" was produced on the roof of 841 Broadway, New York, on August 16 of that year, photographed by Armitage. The phonograph was worked at the side of the wheel, but after two or three public exhibitions was withdrawn.

* * *

The Kinematograph and Lantern Weekly, of London, has fully started on its way, and can be obtained by American readers for \$1.75 per year. It is the official organ of the Bioscope Operators Union and is edited by Theodore Brown, an old veteran in the ranks of lantern workers.

Correspondence.

Low Priced Theatres

As I have been in the amusement business for the last ten years I believe I am capable of expressing the views of a practical man regarding the agitation against cheap places of amusement, especially the 5-cent theaters. Far from being detrimental to the character of the young American, these 5-cent theaters are one of the best institutions of learning and character molding we have in the city. The sensational pictures displayed in so many of these theaters, while portraying crime in all its details also portray the finish, giving the punishment of those who are guilty of wrong-doing. I fail to see where the bad impression is made on any young boy when such a moral as this is shown him. I have exhibited very many motion pictures and can honestly say that I have never seen one that would in any way corrupt the morals of any young person who possesses the average amount of intelligence.

Can it be said that these pictures have the demoralizing effect that some of the most popular productions shown at the larger theaters have? Has any series been produced that can influence the character of the young people in the way that "Salome," "Zaza," "Cleopatra" and a dozen others of the more "refined" type, or as the "James Brothers," the "Millionaire Detective," "Biddle Brothers," "Queen of the Highway" and a hundred others?

Pictures such as are shown at 5-cent theaters always end with a decidedly good moral and show action only, while such plays as are usually produced at certain houses on State street and Halsted street not only produce scenes as realistic but also use words which are truly demoralizing.

In the thickly populated sections around Milwaukee avenue foreigners predominate and, as a rule, these people are extremely saving and at the same time they keenly enjoy a trip to a theater, which is usually a 5-cent theater. Vaudeville is put on at most of these houses patronized by the foreign element and I can say that the manager of each of these places generally tries to have something better than his competitor and consequently secures talent which is in many cases the same as, for instance, that which is shown in the Haymarket.

And right there is where the shoe pinches. Managers of larger houses all over the country are complaining of the large reductions in their box-office receipts since the advent of the 5-cent theater. They raise a hue and cry against these cheap theaters. Formerly, when no vaudeville was on the bill, they were content to smile and say: "Well, it won't last." With the introduction of real actors came the howl. Now they are fighting to do away with these "dens of iniquity," even to refusing work to those who have appeared at 5-cent theaters.—A. L. COOLEY, in the *Chicago Daily News*.

NEW FILMS—NOW READY GAUMONT

Perfect Nuisance . . . 590 feet
The Human Clock . . . 534 "

Buying a Ladder (Comedy) . . . 604 "

This is a very humorous subject which shows the trials and tribulations of a man who has bought a ladder and makes heroic efforts to take it home. The various difficulties that he encounters form a chain of exciting incidents which is bound to create a great demand for this subject.

Salome (Biblical) . . . 534 feet

The Gaumont studio has made an exceptional film of this subject which is dignified in action, stately in its progress and conforms with the unities in time, place and action, all of the actors fit the parts. The climax is reached in the dance, which is made as inoffensive as possible. The dancer does not throw off any veils or other garments, and the head of John the Baptist appears but a very short period at the end of the film.

An Icy Day (Comedy) . . . 262 feet

This is another good comedy film of medium length which shows the laughable experiences of a number of people who meet with various unfortunate accidents on an icy day, when walks are slippery.

URBAN-ECLIPSE

Winter Amusements . . . 900 feet

A Trip Through the Hot Land . . . 500 "

Regie Falls and Salmon Fishing (Descriptive) . . . 325 "

A beautiful bit of photography, showing landscapes, water-falls and salmon-fishing.

Beating the Landlord (Comedy) . . . 167 feet

This is a medium length film into which were grown many farcical incidents that happen because a muscular female refuses to pay her rent.

Additional stock is received of the following subjects:

Gaumont Films

Moonlight on Sea . . . 177 feet

When Stormy Winds Blow . . . 367 "

Animated Portrait . . . 224 "

Chasing the Sausage . . . 310 "

Janitor's Tea Party . . . 467 "

Electric Belt . . . 667 "

Disturbing his Rest . . . 407 "

Take Good Care of Baby . . . 484 "

Man Monkey . . . 534 "

The Hundred Dollar Bill . . . 800 "

The Village Celebration . . . 473 "

Child's Cunning . . . 666 "

Cup and Ball . . . 370 "

Nurse Taking Walk . . . 285 "

Two Cents Worth of Cheese . . . 284 "

Urban-Eclipse Films

First Dinner at His Father-in Law's . . . 320 feet

Catastrophe in the Alps . . . 434 "

Master's Coffee Service . . . 294 "

T. P. Films—Paris

Governess Wanted . . . 517 feet

Cream Eating Contest . . . 800 "

Non commissioned Officer's Honor . . . 517 "

Interesting Reading . . . 194 "

Clever Detective . . . 700 "

Kleine Optical Co.
52 STATE ST. 662 SIXTH AVE.
CHICAGO. NEW YORK

Film Review.

IF YOU HAD A WIFE LIKE THIS.

BIOGRAPH.

Some will contend that marriage is a failure, but in this case it has proved a grand success for us, as it has furnished material for a screaming comedy. Poor Mr. Peck, a human banian, is the meek and submissive husband of a giantess, who rules him with a tyrant's hand. Humble and obedient for a while, he at last determines to burst asunder the chains of domesticity and become a "real sport." A mad rush from his home to the club, where he is engaged in a little game of poker, when—"Oh, look who's here!"—wifey appears. There is something doing, and Peck leaves by means of a rope fire-escape through the window. Mrs. Peck accelerates her descent by cutting the rope before Peck has made half the journey, and he falls with a thud to the sidewalk. He must have struck his bump of combativeness, for he still fights for liberty, and we next find him in a Bowling Alley. Here Mrs. Peck makes a record strike; not only knocking down all of the pins, but everything and everybody as well, in her wild endeavor to catch Peck. He, however, escapes to the Pool Parlor, but misadventure, confusion, and devastation marks her ascent. From here he seems to have successfully eluded her and is seated in the front row of a vaudeville theater enjoying the simious gyrations of a lone dancer. One of the veils falls lightly upon the shoulder of happy Peck, which is sharply contrasted by the fall of the bass figure in his head. It is needless to state that Mrs. Peck hovers over him. From the theater she drags Peck by heels back to his happy home, where, in the last scene, he regales him with a version of the Samson dance he will never forget, though he may try.

THE WRONG CHIMNEY; OR, EVERY MAN HIS OWN SWEEP.

WILLIAMS, BROWN & EARLE.

A lady and gentleman are seated at breakfast when the fire is put out by a tremendous fall of soot. The gentleman rises in rage, and taking up the shovel attempts to get rid of some of it, but, finding it hopeless, bullies his wife for not having the chimneys attended to. The wife has, meanwhile, sent for the sweep, but on his arrival the old gentleman declares he will have no sweeps, but do the work himself. Procuring a bush and brick, and cutting down the clothes line (incidentally letting the clean clothes fall in the mud), he ties the brick to one end of the line and the bush to the other.

Getting a ladder, he, with many slips, ascends to the roof, and putting the brick upon the chimney first, the bush follows.

He has, however, put it down the wrong chimney, and the scene changes to the kitchen, where the cook is just putting a pudding into the saucepan, when the brick and soot fall, smothering everything, and lighting the cook almost to death.

Her master arrives on the scene, followed by his wife and maid. The old gentleman takes the matter in his own hands, and calls at the rope; finding it fixed, he takes the broom, but not being able to get it up the chimney, he looks up to see what is stopping it. Just then an avalanche of soot falls, completely smothering him. Taking hold of the rope, they all pull, and eventually it breaks, and they fall to the floor, bringing over the table and flour tub on top of them.

ONE OF THE FINEST.

SELIG POLYSCOPE CO.

A policeman's lot is not a happy one, but there are opportunities for enjoyment and profit which this film illustrates. A policeman is seated on a park bench and engaged in the congenial occupation of flirting with a nursemaid. In the distance the inspector on his rounds is seen approaching, but the officer of the law just manages to avoid detection by taking off his hat and coat and hiding them under the bench he is sitting on. After the inspector has passed by, he continues his interrupted love-making. An inoffensive tramp has been an interested spectator of the whole proceeding and is not slow to take advantage of the opportunity afforded. Watching his chance while the amorous guardian of the law is otherwise engaged, he creeps up behind the affectionate pair and managing to obtain the hat, coat and club, escapes with them unnoticed.

Now the bogus policeman, having arrayed himself in his "borrowed feathers" and counterfeiting a genuine officer to the best of his ability, sallies forth to see what graft he can gather in his new character. He goes back to the park and stations himself opposite a sign which prescribes the speed limit. He does not have to wait long before he secures his first victim and peremptorily halts an automobile, which is beating drive too fast. Only one thing for it; the hapless automobilist must stand for a good-sized "touch," or go to the lockup, and naturally preferring the former, gives up to the supposed officer and continues on his way un molested.

Minor matters next engage his attention, and in his new character he enters into a very vigorous flirtation with two young ladies who are resting on a bench. Then he surprises a couple of unfortunate hoboes driving from a car, and driving them away, finishes the beer himself. Much refreshed, he goes out to look for new victims and surprises a petty thief who is snatching fruit in front of a grocery store, and arrests him, but finding a kindred spirit they go off and consume the spoils and together plan fresh outrages on an inoffensive public. The partnership is commenced by the new member holding up a passing citizen, and while he relieves him of his money and the scenery, the tramp policeman appears on the scene and pretends to arrest him and lead him off. They are no sooner around the corner and out of sight, however, than the same farce is repeated and the money divided between them.

A young Greek with a fruit stand is next to suffer, and what is done to him is a shame. The alleged policeman takes sample after sample and finally makes a clean sweep of one end of the stand and filling his hat goes off, leaving the poor vendor sorely vexed with rage. Around the corner he finds his friend waiting for him, and after a hearty fruit dessert they change clothes, and the chum arrayed as a policeman returns to still further persecute the unhappy peddler, and after taking what is left of his stock, tips the cart over and leaves him uttering the choicest imprecations known to the Greek language.

One more atrocity. A large sign is prepared, "Help the Blind," arrayed in which the tramp Greek was to be in a sunny corner to excite the sympathy of the passer-by. Trade is dull, and the fraud policeman pretends to savagely assault the blind man and beat him brutally about the head, just as a kindly-looking old lady arrives in sight. She of course remonstrates and gives the

supposed blind man a handsome present, which the two divide as soon as she is out of sight.

A Jewish clothier next comes in sight, and the tramp policeman, by this time being tired of the game, sells his hat and coat to the Jew and adds the amount thus obtained to his bank roll. Before long the Jew meets the genuine policeman, hatless, coatless and clubless, who recognizes his missing articles and promptly arrests and leads off the luckless Jew, while the scene closes with a picture of our unscrupulous friend counting his ill-gotten gains with a smile of unmitigated slyness and audacity.

SCENES AND INCIDENTS—PANAMA CANAL.

EDISON MANUFACTURING COMPANY.

A Circular Panorama from Columbus Point, Cristobal, the American Residential section of Colon. In this beautiful, sunny seaside grove, on avenues of tall, graceful cocoanut trees, are located the handsome houses of the old French officials, the Palace of De Lesseps, the beautiful bronze statue of Christopher Columbus, and the Indian Maiden, and a commanding view of the busy shipping harbor of Colon and Limon Bay, the Atlantic Entrance to the Panama Canal.

A very interesting and exciting scene of a thoroughly up-to-date American Fire Department, maintained here by the United States Government for the protection of property in Cristobal and the adjacent City of Colon. This scene shows the lively activity about the Fire Station when an alarm is turned in and the dexterity and promptness with which they respond. The daily drill and rehearsal of the Chief has developed a Company of Fire Fighters second to none.

A picture medley made up of five very realistic phases that can be seen in active operation every day across this busy fifty miles of Panama Canal Zone, where thousands of hard-laboring men are planning and blasting, and digging, to make two mighty oceans "shake hands."

The first scene illustrates the workings of the great American Steam Shovel in operation as it scoops up great quantities of dirt and rock and dumps it upon dirt cars to be hauled off to some needed filling or breastworks. This ingenious and wonderful piece of powerful machinery is one of the essentials that has made the digging of the Canal possible.

Second Scene. *Unloading a dirt train.* This illustrates the speedy method of unloading these great trains of dirt cars by means of a "dredge" being on the full length of the train by means of a cable and steam windlass upon a truck connected to the Locomotive. By this method, an entire train of large dirt cars can be unloaded in a very few minutes.

Third Scene. *Dirt Scraper in Operation.* The next in order is the heavy dirt scraper, also attached to a truck and pushed along by a Locomotive. This apparatus scrapes the ridge of dirt and stone down over the bank to the level of the roadbed, and when the "fill" is sufficiently wide the track is again extended and the work continued.

Fourth Scene. *Track Lifting Machine in Operation.* The method heretofore of moving a raised grating track has always been a very slow and expensive part of the operation, but in this time and expense saving device (the invention of Mr. W. G. Bied, General Manager of the Panama Railroad), the world has something new in railroad construction.

Fifth Scene. *Laborers Lining up at Mess Tent.* A scene at mess time in a Jamaica Negro Camp when they line up with cup and pan to draw their noonday rations. As the government supplies the food, the knife, fork, spoon, cup and plate is his personal property and this he keeps clean and guarded with perhaps more care than any other of his worldly possessions.

From a commanding position on the Western side of Culebra Cut, this circular panorama was made, commencing first in the direction of Emperador and Las Cascadas, the scene gradually passing in from the right to the high cliff on the opposite mountain side, with many steam snovels, rock drills and shifting dirt trains to be seen working all along this eight miles high mountain pass to Paraiso and Pedro Miguel.

In a somewhat level stretch of country just to the South of Emperador, and quite close to the great workings of Culebra Cut, lie scattered in profusion over fully a mile square a vast "cemetery" of magnificent old French Machinery, costing millions in money and untold trouble.

The great Sanitary Park throughout the Canal Zone by Dr. Gorgis and his able corps of "Mosquito Sharps" has been the means of putting an entirely different aspect on tropical countries. His wonderful work in Cuba attests for this, as does also the greatly changed conditions in the Panama Canal Zone, where by methods of draining, oiling, burning, cutting out the underbrush and laying bare the jungle soil to the rays of the sun, they have made life miserable for the fever bearing mosquito and driven him to "pastures new."

A lively scene in a tropical jungle along the Panama Canal Zone, showing a large number of Jamaica Negro Machete men and the method of reclaiming jungle land by means of the machete. This picture, one of the most interesting of the set, is made up of two scenes; the first illustrating the cutting and tearing out, and the second where the brush is being raked up and rolled into piles where oil is applied and the brush burned.

A circular panorama of the Pacific Entrance to the Panama Canal. This scene, made from a sand bar in La Boca Harbor at low tide, shows the little group of islands in the Pacific Ocean just off from the City of Panama and turning to the left shows in transit the City of Panama, Ancon Hill, Union Oil Company's pumping station; then Sosa Hill, the present town of La Boca, where the Pacific locks are to be located, the present railroad loading docks and a general view of the Pacific Entrance to the Canal.

One of the most picturesque and interesting sights to be seen in the old City of Panama is the life about the old market to be placed down by the sea when the native canoes and sailboats come in from the neighboring Islands on market days, laden down with vegetables, fruit and fish. The little Spanish donkey jogged out in his elaborate harness, the native negro with his huge basket of melons or fish, the noise and commotion of the bargaining merchants, all make up a most interesting sight.

There are many thousand Jamaica and other West Indian Island Negroes throughout the Canal Country who have moved here with their families and settled down to the daily laboring life of the situation. Sunday being a day of enjoyment, they celebrate as only they know how. This scene, along with the scene made on a Sunday afternoon, depicts one of their happiest enjoyments.

ROGIE FALLS.

(Urban-Eclipse.)

KLEINE OPTICAL CO.

A pretty bit of nature bursts upon our view showing the banks of the falls surrounded by foliage. A pair of lovers (evidently escaped from a party of tourists and more interested in themselves than the salmon fishing) are observed in foreground. The lady is now seen busily playing rock, and proving she is an apt pupil of Isaac Walton. A panoramic view is shown in which appear the ubiquitous tourist photographer taking everything and everybody in range of his lens. A group going over rustic bridge. The falls, with rushing water and rich sunlight effect. A boat with two anglers, who are skillfully beating the waters, approaches. One gets a nibble and an exciting moment intervenes, until, with careful maneuvering, he hooks his fish. Wading into stream, he reels in the line while his companion gets net ready, the salmon fighting and leaping to obtain its liberty, is at last caught in the net, landed, killed and weighed.

ANSWERS TO CORRESPONDENTS.

CLEAVER WAGNER writes:

Enclosed find \$2.00, for which please enter my name to the MOVING PICTURE WORLD for one year. I have looked over the sample copies that you sent me and find that they are of great value to any one interested directly or indirectly with the moving picture business.

I would like to ask you a question, and would be pleased if you would answer it in your columns. I am operating a motion picture parlor here in this city, and have one of S. Lubin's latest machines. It will project as steady a picture as any machine on the market, but it requires that I can't get the sharp details on the screen. When I throw the light on the screen it has a creamy appearance instead of being white. I am using about 27 amperes of alternating current at 104 volts. I am using the 36-inch soft-coated Electra carbons, and to get any results at all I must tilt the lamp to about 40 degrees, or as you would for direct current. When I place the lamp in a perpendicular position and stand the carbons out, it just makes a mere shadow on the screen. When I have it in the position above stated (tilted), it gives the best light, but it leaves a shadow of the carbon in the center, or a small dot. I am using one rheostat at present. Should I use two in multiple? Thanking you in advance for your suggestion, and wishing the MOVING PICTURE WORLD success.

Ans.—Many thanks for your kind appreciation of our paper. If you cannot get a sharp image, either the film is not shown photographically, the lens is in poor order, has been tampered with, or is not clean; 27 amperes are not enough; you need 35 to 40 with alternating current, and to obtain this there are two ways. You may cut out your coils until the remaining ones just keep back heat; if they get red hot put one back again. This makes the rheostat very short lived. By connecting two in multiple, which is the better way of working, you practically double the amperage and the light and should get over your difficulty. You do not say at what distance you are working the machine from the screen. If close, you are sure to get a reflection of the light, and the further away from the screen the less noticeable is the reflection. However, with more light the trouble will be overcome.

K. O. writes: "Please inform me how to make an opaque glass screen, on or through which I can project pictures for showing samples to my customers." Ans.—Your query is the most ridiculous one we have read for a long time. If you can project a picture through a black screen, or on to a black wall, you will accomplish what has hitherto been considered impossible. If you mean a transparent, opalescent screen, which is quite a different proposition, you may insert a square of obscured, sanded, or frosted glass, which answers better than a linen screen. If you wish to throw the picture on and view from back, you must provide a white shade to draw down.

G. N. Asks: "Where can I procure the polyopse lens you reviewed last issue?" Ans.—Williams, Brown & Earle, Philadelphia. In reply to your other questions: 1. The reason you cannot purchase is that the Edison Company have an injunction against the manufacturers, it being an infringement of their patent. The firm can hire out, or make for their own use, but not for sale. 2. No. 3. No. 4. Under certain limitations, yes. 5. Write to our advertisers.

B.—(1) All the films advertised can be used in any of the standard moving picture machines. (2) The rates charged by the firms who rent films vary according to the locality and the amount of the service contracted for. The rate charged by one New York concern is, for one reel of 1,000 feet changed three times per week, \$25; for two reels changed three times per week, \$30. (3) Write our advertisers direct.

A GRATEFUL OPERATOR.

Columbus, O., May 11, 1907.

Editor MOVING PICTURE WORLD.

Dear Sir:—I have accepted the position as moving picture operator from the Motion Picture Co. which I obtained through your Employment Bureau, and I thank you very much.

Very truly yours,

AL. SHIELDS.

Care of Motion Picture Co.

Gen. Del., Canton, O.

[What we have done for others we can do for you.—Ed.]

MOVING PICTURE PRINTING.

HENNEGAN & CO., Cincinnati.

WANTED

Too good Second-hand Feature Films. Must be in good condition and low price. Also views, Song Slides, Lecture sets and Motion Picture Machines. Newman, 145½ Sixth Street, Room 2, Portland, Ore.

FOR SALE

Half interest in Wonderland at St. John, N. E. Moving Pictures and Illustrated Songs. To persons capable of taking management that understands operation of all equipment and all required done. Answer direct to MILLS & MILLS, P. O. Box 28, John, N. B., Canada, or MILLS & MILLS, Halifax, N. S.

THE BUYERS' GUIDE.

FILMS.
MANUFACTURERS.

American Biograph Co., 11 E. 14th st., New York.
Edison Mfg. Co., 31 Union sq., New York.
Lubin, J. S., 8th st., Philadelphia, Pa.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
Pala Cinematograph Co., 42 E. 23d st., New York.
Selig Polyscope Co., 41 Peck court, Chicago, Ill.
Valley Mfg. Co., 112 E. Randolph st., Chicago, Ill.

DEALERS.

Acme Exchange, 133 Third ave., New York.
American Film Co., 87 E. Washington st., Chicago, Ill.
American Exchange, 605 Wabash Bldg., Pittsburgh, Pa.
Bowling Mfg. Co., 122 Randolph st., Chicago, Ill.
H. H. Backwater, 713 Lincoln ave., Delver, Colo.
Chicago Projecting Co., 225 Dearborn st., Chicago, Ill.
Wm. H. Clune, Los Angeles, Cal.
O. T. Crawford Film Exchange, 14th and Locust st., St. Louis, Mo.
Harry Davis, David Bldg., 247 Fifth ave., Pittsburgh, Pa.
Edison Mfg. Co., 304 Wabash ave., Chicago, Ill.
Enterprise Optical Co., 154 Lake st., Chicago, Ill.
Erker Bros., 608 Olive st., St. Louis, Mo.
Fort Pitt Film and Supply Co., 808 House Bldg., Pittsburgh, Pa.
German-American Cine. and Film Co., 109 E. 12th st., New York.
Harbach & Co., 809 Filbert st., Philadelphia, Pa.
F. J. Howard, 456 Washington st., Boston, Mass.
L. H. Hull & Co., 209 E. 37th st., Chicago, Ill.
Kinetograph Co., 41 E. 21st st., New York.
Kline Optical Co., 52 State st., Chicago, Ill.
Kline Optical Co., 662 Sixth ave., New York.
C. B. Klein, 662 Sixth ave., New York.
Levin, 21 S. 8th st., Philadelphia, Pa.
C. Melles, 204 E. 38th st., New York.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
L. E. Quimet, 624 St. Catherine, E. Montreal, Can.
People's Vaudeville Co., 2172 Third ave., New York.
D. W. Robertson, 407 Park Row Bldg., New York.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.

RENTERS.

American Film Exchange, 605 Wabash Bldg., Pittsburgh, Pa.
Atlas Motion Picture Co., 223 Havemeyer st., Brooklyn, N. Y.
P. Baughnigh, 107 Fillmore st., San Francisco, Cal.
Reum Film Exchange, 564 Washington st., Boston, Mass.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Consolidated Film Exchange, 143 E. 23d st., New York.
Detroit Film Exchange, Telegraph Bldg., Detroit, Mich.
Dugan Amusement Supply Co., 616 Fifth ave., Pittsburgh, Pa.
Ege Cine & Co., 59 Dearborn st., Chicago, Ill.
Wm. H. Clune, Los Angeles, Cal.
Film Service, 79 Dearborn st., Chicago, Ill.
W. E. Greene, 228 Tremont st., Boston, Mass.
F. J. Howard, 456 Washington st., Boston, Mass.
Inter Ocean Film Exchange, 59 Madison st., Chicago, Ill.
Kinetograph Co., 41 E. 21st st., New York.
Kline Optical Co., 52 State st., Chicago, Ill.
Kline Optical Co., 662 Sixth ave., New York.
C. B. Klein, 662 Sixth ave., New York.
Kline Film Service, 167 Dearborn st., Chicago, Ill.
F. Myers, 123 W. 27th st., New York.
L. M. Swaab & Co., 89 Madison st., Chicago, Ill.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
National Film Renting Bureau, 62 N. Clark st., Chicago, Ill.
Neville Moving Picture Co., 876 Eddy st., San Francisco, Cal.
L. E. Quimet, 624 St. Catherine, E. Montreal, Can.
Wm. Paley, 40 W. 28th st., New York.
Peters Exchange, 112 E. Randolph st., Chicago, Ill.
Pittsburg Calcium Light Co., 515 First ave., Pittsburgh, Pa.

D. W. Robertson, 407 Park Row Bldg., New York.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
Geo. K. Sawyer & Co., 62 N. Clark st., Chicago, Ill.
Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
Wm. H. Swanson & Co., 79 S. Clark st., Chicago, Ill.
Temple Film Co., Masonic Temple, Chicago, Ill.
Thurston, 50 Bromfield st., Boston, Mass.
20th Century Optiscope, 91 Dearborn st., Chicago, Ill.
U. S. Film Exchange, 59 Dearborn st., Chicago, Ill.

Stereopticons.

Chas. Dressler Co., 251 Centre st., New York.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
Wm. L. Isaacs, 81 Nassau st., New York.
C. B. Klein, 662 Sixth ave., New York.
H. A. Lande, 410 Market st., Pittsburgh, Pa.
Lubin, J. S., 8th st., Philadelphia, Pa.
L. Manasse, Tribune Bldg., Chicago, Ill.
McAllister, 49 Nassau st., New York.
Melstoth Stereopticon Co., 37 Randolph st., Chicago, Ill.
Joseph Menchen Electrical Co., 354 W. 50th st., New York.
Moore, Bond & Co., 104 Franklin st., Chicago, Ill.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
Pitts Stereopticon Co., 237 E. 41st st., New York.
Riley Optical Lantern Co., 27 E. 14th st., New York.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
Lewis M. Swaab, 336 Spruce st., Philadelphia, Pa.

Moving Picture Machines.
AND SUPPLIES.

Acme Exchange, 133 Third ave., New York.
American Film Co., 87 E. Washington st., Chicago, Ill.
Chicago Film Exchange, 133 S. Clark st., Chicago, Ill.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
German-American Cine. and Film Co., 109 E. 12th st., New York.
Chas. Dressler & Co., 143 E. 23d st., New York.
Ege Cine & Co., 59 Dearborn st., Chicago, Ill.
Edison Mfg. Co., 31 Union sq., New York.
Erker Bros., 304 Wabash ave., Chicago, Ill.
Enterprise Optical Co., 154 Lake st., Chicago, Ill.
Erker Bros., 608 Olive st., St. Louis, Mo.
German-American Cine. and Film Co., 109 E. 12th st., New York.
Harbach & Co., 809 Filbert st., Philadelphia, Pa.
Wm. H. Harris, 83 S. State st., Chicago, Ill.
Keller & Co., 465 Greenwich st., New York.
L. H. Hull & Co., 209 E. 37th st., Chicago, Ill.
C. B. Klein, 662 Sixth ave., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
Kline Stereopticon Co., 52 Randolph st., Chicago, Ill.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
Wm. Paley, 40 W. 28th st., New York.
Peters, 112 E. Randolph st., Chicago, Ill.
Pittsburg Calcium Light Co., 515 First ave., Pittsburgh, Pa.
D. W. Robertson, 407 Park Row Bldg., New York.
Selig Polyscope Co., 41 Peck court, Chicago, Ill.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
Wm. H. Swanson & Co., 79 S. Clark st., Chicago, Ill.
20th Century Optiscope, 91 Dearborn st., Chicago, Ill.
20th Century Optiscope Co., 2 W. 14th st., New York.
Williams, Brown & Earle, 91 Chestnut st., Philadelphia, Pa.

Song Slides.

FOR ILLUSTRATED SONGS.

Bowling Mfg. Co., 122 Randolph st., Chicago, Ill.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Chicago Slide Exchange, 225 Dearborn st., Chicago, Ill.
Chicago Transparency Co., 69 Dearborn st., Chicago, Ill.
Elite Lantern Slide, 207 W. 34th st., New York.
Erker Bros. Optical Co., 59 Dearborn st., Chicago, Ill.
Kline Optical Co., 52 State st., Chicago, Ill.
C. B. Klein, 662 Sixth ave., New York.

S. Lubin, 21 S. 8th st., Philadelphia, Pa.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
Melstoth Stereopticon Co., 37 Randolph st., Chicago, Ill.
Moore, Bond & Co., 104 Franklin st., Chicago, Ill.
Scott & N. Y. Allen, 39 Pearl st., New York.
Selig Polyscope Co., 41 Peck court, Chicago, Ill.
Alfred Stimpson, 257 W. 11th st., New York.
Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
De Witt C. Wheeler, 120 W. 31st st., New York.

Calcium and Electric Light.

OX-HYDROGEN GAS MANUFACTURERS.

Brooklyn Calcium Light Co., 112 Front st., Brooklyn, N. Y.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Carrick Electric Mfg. Co., 218 N. Ashland ave., Chicago, Ill.
Cincinnati Calcium Light Co., 108 Fourth st., Cincinnati, Ohio.
Coleman & Newton, 237 E. 41st st., New York.
Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
Electric Co., 419 W. 42d st., New York.
Wm. H. Harris, 83 S. State st., Chicago, Ill.
Indianapolis Calcium Light Co., 116 S. Capital ave., Indianapolis, Ind.
New England Calcium Light Co., 9 Way st., Boston, Mass.
New York Calcium Light Co., 410 Bleeker st., New York.
New York Calcium Light Co., 309 S. 51st st., Philadelphia, Pa.
Philadelphia Calcium Light Co., 621 Commerce st., Philadelphia, Pa.
Pittsburg Calcium Light Co., 515 First ave., Pittsburgh, Pa.
St. Louis Calcium Light Co., 516 Elm st., St. Louis, Mo.
Nelson Welch, 217 William st., New York.
Windhorst & Co., 104 N. 12th st., St. Louis, Mo.

Music Publishers who Issue Song Slides.

Leo Feist, 134 W. 37th st., New York.
Chas. H. Harris, 137 W. 31st st., New York.
F. B. Haviland Publishing Co., 125 W. 37th st., New York.
Freid & Hager, 43 W. 28th st., New York.
Melville Music Co., 55 W. 28th st., New York.
Mills Music Publishing Co., 28 W. 29th st., New York.
New York Music Publishing House, 1433 Broadway, New York.
Jeggs, K. Remick & Co., 45 W. 28th st., New York.
Maurice Shapiro, Broadway and 39th st., New York.
Joseph W. Stern Co., 102 W. 38th st., New York.
Harry Von Tilzer Co., 37 W. 28th st., New York.
M. Witmark & Sons, Witmark Bldg., 144-146 W. 37th st., New York.

Condensers and Lenses.

Kahn & Co., 194 Broadway, New York.
C. B. Klein, 662-624 Sixth ave., New York.
Kline Optical Co., 52 State st., Chicago, Ill.

WANTED

to buy one hundred sets of illustrated song slides. State price; Address, JONES, care of Moving Picture World.

25 Cents for a four months trial subscription to the

AMERICAN AMATEUR
PHOTOGRAPHER AND

CAMERA AND DARK ROOM

Monthly 15c. per copy \$1.00 per Year

The best illustrated and most instructive magazine published exclusively for Photographers.

Address:

AMERICAN PHOTOGRAPHER

361 Broadway, New York

New Films.

BIOGRAPH.

The Tenderloin Tragedy.....	481 ft.
Crayono.....	428 ft.
Jamestown Exposition.....	400 ft.
The Fencing Master.....	650 ft.
The Truants.....	638 ft.
Mr. Hurry-Did.....	225 ft.
Trial Marriages.....	765 ft.
The Lighthouse.....	528 ft.
Drunkenn Mattress.....	702 ft.
Married for Millions.....	751 ft.

EDISON.

Lost in the Alps.....	830 ft.
Panama Canal Scenes and Incidents.....	1355 ft.
Daniel Boone; or Pioneer Days in America.....	1000 ft.
Teddy Bears.....	935 ft.
Trip Through Yellowstone.....	735 ft.
Honeymoon at Niagara Falls.....	1050 ft.
Getting Evidence.....	930 ft.
Scenes and Incidents, U. S. Military Academy.....	345 ft.
The Vanderbilt Cup.....	400 ft.

GAUMONT.

Clowns and Statue.....	400 ft.
The Stolen Bride.....	684 ft.
My Servant is a Jewel.....	507 ft.
The Smugglers.....	260 ft.
Disturbing His Rest.....	407 ft.
New Toboggan.....	260 ft.
Curfew Shall Not Ring To-night.....	750 ft.
Parody on Toreador.....	107 ft.
First Dinner with Father-in-Law.....	314 ft.
Flirting on the Sands.....	107 ft.
Napoleon and Sentry.....	200 ft.
Take Good Care of Baby.....	454 ft.
The Carving Doctor.....	550 ft.
The Bad Son.....	470 ft.
The Terrorist's Remorse.....	750 ft.
Chasing a Sausage.....	310 ft.
Reformation.....	213 ft.
When Stormy Winds do Blow.....	213 ft.

HAILE TOUR FILMS.

C. B. KLEINE.

Street in Tokio.....	65 ft.
Street in Canton.....	114 ft.
Passing Trains.....	65 ft.
Ascending Mount Pilatus, Switzerland.....	508 ft.
Ceylon.....	311 ft.
Market at Hanoi.....	82 ft.
Street in Lourdes.....	98 ft.
Ascending Mount Zarrat.....	164 ft.
Descending Mount Zarrat.....	131 ft.
Vesuvius.....	213 ft.
Across the Alps.....	164 ft.
Street in Agra.....	98 ft.
Street in Frankfurt.....	82 ft.
Engadin, Switzerland.....	82 ft.

LUBIN.

Winter Day in the Country.....	750 ft.
Too Much Mother-in-Law.....	700 ft.
Papa's Letter.....	275 ft.
Father's Washing Day.....	205 ft.
Jamestown Naval Review.....	500 ft.
Wanted, 10,000 Eggs.....	300 ft.
The Pirates.....	500 ft.
Life in India.....	465 ft.
The Anarchists.....	341 ft.
The Stolen Bicycle.....	255 ft.
Spring Cleaning.....	300 ft.
Salome.....	400 ft.
A Thrilling Detective Story.....	325 ft.
Good Night.....	65 ft.
Bank Defaulter.....	1000 ft.
How to Keep Cool.....	310 ft.
Whale Hunting.....	500 ft.

MELIES.

The Mischievous Sketch.....	243 ft.
Rogues' Tricks.....	265 ft.
Mysterious Retort.....	820 ft.
The Witch.....	820 ft.
Seaside Flirtation.....	238 ft.
The Merry Frolics of Satan.....	1050 ft.
The Roadside Inn.....	230 ft.
Soap Bubbles.....	230 ft.
A Spiritualistic Meeting.....	230 ft.
Punch and Judy.....	140 ft.

MILES BROS.

Chef's Revenge.....	236 ft.
Wizard's World.....	350 ft.
Sailor's Return.....	335 ft.
A Mother's Son.....	322 ft.
Knight Errant.....	421 ft.
Catch the Kid.....	270 ft.
Cambridge-Oxford Race.....	250 ft.
The Naval Nursery.....	400 ft.
Cheap Skate.....	283 ft.
True Till Death.....	494 ft.
Polar Bear Hunt.....	622 ft.
Auntie's Birthday.....	393 ft.
O'Brien-Burns Fight.....	800 ft.
Gans-Nelson Fight.....	500 ft.
Indian Basket Weavers.....	500 ft.

PATHE.

Blind Man's Dog.....	360 ft.
Anything to Oblige.....	360 ft.
Cowboys and Redskins.....	541 ft.
Brigand Story.....	295 ft.
Julius, the Sandwich Man.....	442 ft.
To Tame His Wife.....	164 ft.
Lawyer Enjoys Himself.....	524 ft.
Modern Burglars.....	278 ft.
Haunted Kitchen.....	213 ft.
Mines and Forge at Decazeville.....	557 ft.
Looking for Lodgings.....	220 ft.
Horrible Adventure.....	523 ft.
Betrothed's Nightmare.....	220 ft.
Distress.....	606 ft.
Artful Husband.....	246 ft.

SELIG POLYSCOPE CO.

Girl from Montana.....	900 ft.
Foxy Hoboes.....	290 ft.
When We Were Boys.....	415 ft.
The Grafter.....	535 ft.
The Tramp Dog.....	550 ft.
Who Is Who?.....	500 ft.
Female Highwayman.....	910 ft.
Dolly's Papa.....	358 ft.
Trapped by Pinkertons.....	750 ft.
Sights in a Great City.....	475 ft.
The Tomboys.....	525 ft.
The Serenade.....	500 ft.

CHAS. URBAN TRADING CO.

URBAN-ECLIPSE.

The Park-Keeper.....	310 ft.
Servant's Revenge.....	557 ft.
A Pig in Society.....	167 ft.
Great Boxing Contest for Heavy-weight Championship of England (Genuine).....	547 ft.
Artist's Model.....	284 ft.
Miss Kellerman.....	320 ft.
Baby's Peril.....	160 ft.
An Early Round with the Milkman.....	400 ft.
Quaint Holland.....	345 ft.
Wonders of Canada.....	784 ft.
His First Camera.....	284 ft.
Conjuror's Pupil.....	320 ft.
Trip to Borneo.....	400 ft.
The Dolomites.....	534 ft.
Is Marriage a Failure?.....	374 ft.
Traveling Mania.....	284 ft.
Flashes from Fun City.....	280 ft.
Puck's Pranks on Suburbanite.....	427 ft.
Father! Mother Wants You.....	427 ft.
The Vacuum Cleaner.....	427 ft.

WILLIAMS, BROWN & EARLE.

The Tramp's Dream.....	450 ft.
Won by Strategy.....	408 ft.
The New Policeman.....	595 ft.
Fatal Leap.....	570 ft.
The Race for Bed.....	250 ft.
Shave on Instalment Plan.....	220 ft.
Mischievous Sammy.....	340 ft.
The Busy Man.....	525 ft.
The Fishing Industry.....	400 ft.
Father's Picnic.....	256 ft.
Drink and Repentance.....	300 ft.
Quarter Day Conjuror.....	300 ft.
Fakir and Footpad.....	287 ft.
She Would Sing.....	235 ft.
Signal Man's Son.....	345 ft.
Horse Stealers.....	346 ft.
Foiled by a Woman.....	280 ft.
Slippery Jim, the Burglar.....	220 ft.
Black Beauty.....	475 ft.

TO DEALERS ONLY

Condensing Lenses,
Objectives, &c., &c.

KAHN & CO.

194 Broadway, - New York

NEW
ENGLISH
FILMS

We are sole American agents for

HEPWORTH MFG. CO.

CRICKS & SHARP

R. W. PAUL

New subjects every
week. For descrip-
tion see Film Review
in this issue

Write for Lists

Trade Supplied

WILLIAMS, BROWN & EARLE

Department P

918 Chestnut St., PHILADELPHIA, U. S. A.

Situations Wanted.

Names, addresses and references of these operators are on file in the office of the Moving Picture World. No charge is made for registration, and letters addressed to any one in our care will be forwarded.

1. OPERATOR OR MANAGER, age 36, married; well recommended; salary, \$20.00; New York or Pennsylvania.
2. EXPERT ELECTRICIAN AND OPERATOR, 3 years' experience; salary, \$25.00; age 19; single; Central States.
11. OPERATOR, used to all machines, age 23, married, desires position; salary, \$25.00; New York and New Jersey.
12. OPERATOR with machine and stereopticon, age 24, single, 3 years' experience, prefers Canada, salary \$18.00.
14. MANAGER, promoter and moving picture operator, wants position or partnership, has money to back up business.
15. YOUNG MAN, age 20, single, practical electrician, wishes position as operator, Edison or Powers' machine; understands oxy-hyd gas. Will travel, New York, Pennsylvania, New Jersey and Ohio, or settle permanently around New York City. Salary, traveling, \$12.00 and all expenses, or \$16.00-\$18.00 permanent. Proficient for vaudeville theater.
16. OPERATOR, 21, single, proficient in electrical work; salary, \$25.00. Central States preferred.
17. OPERATOR, age 40, married; has double stereopticon and moving picture machine; capable, efficient, abstainer; salary, \$35.00; any locality.
18. ELECTRICIAN OPERATOR, well recommended; age 33, single; salary, \$18.00; Wisconsin, Illinois or Michigan.
19. OPERATOR, all machines; age 24, married; salary, \$30.00; Middle West States.
20. OPERATOR, well recommended; age 29, married; \$25.00 to \$30.00 per week; uses all machines; prefers the Middle States.
21. OPERATOR, 27, single, \$20.00 and expenses. Makes gas; Photographer, or Manager. Used to Edison and Powers Machines; 10 years' experience.
22. ELECTRICIAN, Operator, and Manager, age 32, married; salary \$30.00 to \$35.00. First-class references. Capable, with 17 years' experience, of Powers, Edison, and Lubin Machines. Total abstainer.
23. MANAGER, highest references, age 27, married; salary \$35.00. West or East.
24. OPERATOR, Electrician, age 38, single; salary \$25.00; 11 years' experience; has Powers Machine No. 5. Any locality.
25. OPERATOR, age 24, single; salary \$18.00. East.
26. OPERATOR, Electrician, wiring and repairs; age 24; married; salary \$25.00. Powers and Edison Machines. East.
27. SINGER, Illustrated Songs, age 25; single; salary \$25.00. Texas preferred. Can also operate Edison and Powers Machines.
28. OPERATOR, age 22, single; salary \$25.00. Used to Powers and Edison Machines. Prefers New Jersey, New York, Pennsylvania, or will go to Jamestown for Summer.
29. LECTURER, with good lectures, wishes to meet with partner who has machines, etc., and a little capital, to go on tour.
30. OPERATOR, 20, single; salary, \$22.50; understands all machines; will go to Jamestown or any locality.
31. OPERATOR, good at wiring, electricity and oxy. hy. gas; age 38, married; salary, \$25.00; will travel with route company.
32. OPERATOR, 18, two years' road experience; salary, \$16.00; uses Power's 4x5 machines and Edison; prefers New York or East of Chicago.
33. OPERATOR AND ELECTRICAL WORKER, age 26; salary, \$25.00 to \$30.00; prefers Central Ohio.

OPERATOR, age 23, single; three years' experience with Edison and Powers machines; also as manager of nickelodeon. Permanent position desired, or on the road; salary not less than \$18.00. Address, J. E. Lindsay, 76 Hague street, Rochester, N. Y.

EXPERIENCED OPERATOR at liberty after June 8; on road or locate; three years with Lyman H. Howe; age 26; strictly sober. Address, F. A. Moore, 102 Bridge street, Ashkula, Ohio.

EBERHARD SCHNEIDER

MOST complete workshop in optics, mechanics and electricity in the U. S. A. Special machinery or everything belonging to Chronographic Photography and their numerous appliances. Film perforating, printing, developing, coloring, slide making. Nickelodeon announcement slides.

Planing, milling, gear-cutting, electroplating, lens grinding, and designing. 300,000 feet of choice film subjects to rent from.

Manufacturer of the world's celebrated moving picture machine, "THE MIRROR VITÆ," a masterpiece of optical and mechanical workmanship; fire-proof, with too features above any apparatus in the world.

German-American Cinematograph and Film Co.

109 E. 12th STREET.

NEW YORK

MOVING PICTURE MACHINES AND FILMS

Edison Kinetoscope The Power Cameragraph

**KLEINE LENSES for Picture Machines Cover the
Whole Range of PRACTICAL PROJECTION.**

SUPPLIES OF ALL KINDS

Send for Catalogue F.

C. B. KLEINE

664 Sixth Ave.,

NEW YORK

300,000
feet of
NEW FILMS

JUST RECEIVED

Get some of them

FOR SALE OR RENTAL

**Hub
Theatre,
Boston**

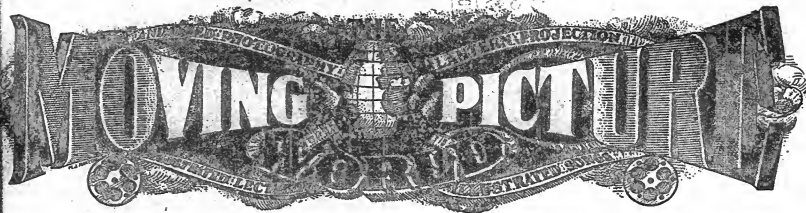
MILES BROS.

10 E. 14th St., NEW YORK CITY

**790
Turk St.
San
Francisco**

HEADQUARTERS FOR FILMS, MACHINES AND ALL SUPPLIES.

We equip Moving Picture Theatres
from lobby to sheet



The only Independent Weekly Journal published in the interests of Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Lantern Lectures and Lantern Slide Makers

PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 14.

June 8, 1907

Price, 10 Cents

NEW FILMS—Ready about June 10th, 1907

GAUMONT FILMS

PRICE, 12 CENTS PER FOOT

Saved from the Wreck Dramatic Length 620 ft.

A fisherman leaves his wife and child and joins the fishing fleet. A storm arises, and all the boats return except his, which is wrecked. A sturdy old tar is deputed to tell the wife of the loss of her husband. Although in despair, she does not give up hope and haunts the beach, meeting a party of tourists who are observing something out at sea through a marine glass. She catches it, and sees a man clinging to the mast. She rushes to the life-saving station, the boat is taken out, she insisting on going with the men. They reach the wreck and save the husband with his wife. A re-union of all the neighbors takes place at the fisherman's home, with great rejoicing, when they return.

The Child Accuser Dramatic Length 260 ft.

Two men are rivals for the love of a girl, the daughter of the edging-house keeper with whom they live. One of them is rejected, and she marries the other. Some years elapse, and there is shown a family group of father, mother and a little boy. The father of olden times appears as a family friend. The men work at the same job, and both of them are seen upon a scaffold. Something gives rise to a quarrel and the husband is knocked off by a blow and fatally injured. His little son comes up with the dinner all, finds his father, and gives the alarm. At the deathbed the boy accuses his father's rival, who is arrested.

The Substitute Drug Clerk

Comedy

Length 547 ft.

A druggist leaves the store in charge of an assistant who in turn calls in the window cleaner, puts the latter in charge, and goes to a saloon to play cards. The window cleaner puts on the druggist's white coat and starts to do business, with startling results. Everyone receives the wrong medicine, and a laughable series of incidents is developed.

Dressing in a Hurry

Comedy

Length 274 ft.

A very humorous subject, showing the sad experiences of a man compelled to dress in a hurry, which proves the innate depravity of inanimate objects.

Last Week's New Gaumont Subjects

A Perfect Nuisance (comedy).....	590 feet
Buying a Ladder (comedy).....	604 "
The Human Clock (comedy).....	534 "
An Icy Day (comedy).....	262 "
Salome (biblical).....	534 "

URBAN-ECLIPSE FILMS

The Faithful Dog, or True to the End

Length 534 ft.

Comedy
This subject illustrates the pathetic attachment that exists between a dog and his blind master. The latter being sick, the dog is sent with a message for the doctor. A lady sees the dog in his note, reads it, takes it to the nearest physician who tells her upon the blind man. The dog takes a prescription to the druggist, returns to his master, who dies soon after. After the funeral the dog lies on the grave, refuses food and pines away, waiting death upon the grave.

NOTE.—These films are unrestricted as to sale, and all standing orders are filled on the day of issue. Shipments are made simultaneously from New York and

Last Week's New Urban-Eclipse Subjects

Roglo Falls and Salmon fishing (descriptive).....	320 feet
Beating the Landlord (comedy).....	167 "
Winter Sports (descriptive).....	900 "
A Trip through the Holy Land (scenic).....	500 "

We have a few prints, specially hand colored, of the following subjects: Roglo Falls and Salmon Fishing; Winter Sports; A Trip through the Holy Land. Price 12 cents per foot extra for coloring.

filled on the day of issue. Shipments are made simultaneously from New York and

Kleine Optical Co.
52 STATE ST. CHICAGO. 665 SIXTH AVE. NEW YORK

The Headliner Always

BIOGRAPH FILMS

STILL LEADING IN NOVELTIES

Dolls in Dreamland

A DELIGHTFUL AND UNIQUE FANTASY

LENGTH, 752 FEET.

A Caribou Hunt

A Thrilling Series of Hunting Scenes Taken in the Barrens of Newfoundland

LENGTH, 725 FEET

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine.

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY

11 East 14th Street, New York

PACIFIC COAST BRANCH, 116 N. Broadway, Los Angeles, Cal.

CLASS A FILMS

15 Cents per foot

Exhibition Model

Kinetoscope \$115.00

EDISON

CLASS B FILMS

12 Cents per foot

Universal Model

Kinetoscope \$75.00

FILMS AND PROJECTING KINETOSCOPES

THE RECOGNIZED STANDARDS THROUGHOUT THE WORLD

GREAT HISTORICAL PRODUCTION
DANIEL BOONE

— OR —

Pioneer Days in America
PERFECTION ITSELF
ADJECTIVES UNNECESSARY

No. 6312. CODE VELLOBBIG.

1,000 feet. CLASS A. \$150.00.

Send for

Illustrated Descriptive Circular No. 311.

Another Up-to-the Minute

Edison Comedy Hit

THE "TEDDY" BEARS

A Laughable Satire on the Popular Craze.

A SURE MONEY GETTER. A ONE BEST BET.

Beautifully Mono-Tinted.

Photographically Perfect.

935 feet. Class A. \$140.25.

6313. Code, Vestimondig.

Send for Illustrated Circular No. 317.

Send for Latest Catalogs and Illustrated Circulars.

EDISON MANUFACTURING CO.,

MAIN OFFICE AND FACTORY, ORANGE, N. J.

Chicago Office, 304 Wabash Avenue.

New York Office, 31 Union Square. Cable Address, Zymouze, New York.

LOST IN THE ALPS

A thrilling story of Adventure and Rescue

EXTREMELY NOVEL. SYNOPSIS OF SCENES. INTENSELY INTERESTING

The shepherd's home—Children leaving cabin with father's dinner—The shepherd and his flock—The day meal—Children leaving for home—The storm—Lost in the mountains—Struggling through snow—Buried in the snow—The frantic mother at home—The shepherd's return—Off to the monastery—Dog at searching party to the rescue—Desperate search through the mountains—St. Bernard dogs on the trail—St. Bernard dogs' wonderful sagacity—Discovery and rescue by the dogs—Home at last—Tableau—The Dog Herd—Uncle Sam—Blue Ribbon Winner, Madison Square Garden, New York City, 1907.

No. 6326. Code VEEMESTER. 830 ft. Class A. \$124.50.

Send for Illustrated Descriptive Catalogue No. 319.

JAMESTOWN EXPOSITION

INTERNATIONAL NAVAL REVIEW, Hampton Roads, Va.

No. 6328. Code VEENARDE. 600 ft. Class A. \$75.00.

Sold Complete or in 100 foot lengths

Scenes and Incidents, Panama Canal (Class A)

Panama Columbus Point and Atlantic entrance to Canal, 850'. Fire Run, Colon Fire Dept., Under Coconut Trees, 1150'. Panorama ruins of Old French Machinery, 1100'. "Making the dirt fly," 2800'. Panorama of Culebra Cut, 1250'. U. S. Sanitary Squad Fumigating a house, 1800'. Machete men clearing a jungle, 2000'. Old Market Place, Panama, 1200'. Jamaica regatta "doing" a two-dip, 1000'.

Send for Illustrated Descriptive Circular No. 321.

OFFICE FOR UNITED KINGDOM:

25 CLERKENWELL ROAD, LONDON, E. C., ENGLAND.

SELLING AGENTS:

THE KINETOGRAPH CO., 41 East 5th Street, New York
PETER BAGHALUPI, 1207 Fillmore Street, San Francisco, Cal.
GEORGE BRECK, 250-254 Grove Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES.



PUBLISHED EVERY SATURDAY.

The World Photographic Publishing Company, New York.

Alfred H. Saunders, Editor.

J. P. Chalmers, Associate Editor and Business Manager.

Vol. 1, JUNE 8th. No. 14.

SUBSCRIPTION PRICE: Two dollars a year in advance. Stage free to all subscribers in the United States, Canada, Mexico, Porto Rico and the Philippine Islands.

FOREIGN SUBSCRIPTIONS: Three dollars per year, in advance, postpaid.

TO PREVENT loss or delay of mail, all communications should be addressed to P. O. Box 450, New York City.

ADVERTISING RATES:

Whole Page	\$50.00
Half Page	25.00
Quarter Page	12.50
Single Column (next reading matter)	20.00
One-Eighth Page	6.25
One-Sixteenth Page	3.25
One-Thirtieth Page	2.00

MISCELLANEOUS ADVERTISEMENTS will be accepted at the following rates: **SALE OR EXCHANGE**, Private, per line; minimum, 50c. per issue. **Dealers or Manufacturers**, 15c. per line; minimum, \$1.00 per issue. **HELP WANTED:** 10c. a line; minimum, 25c. **EMPLOYMENT WANTED:** (Operators only) No charge.

TO ADVERTISERS: The MOVING PICTURE WORLD goes to press Thursday morning of each week. No advertisements can be inserted and no changes can be made in standing ads unless they reach us by 10 A.M., Thursday.

Please remit by express money order, check, P. O. order or registered letter. All cash enclosed with letter is at the risk of sender.

EUROPEAN AGENTS:

INTERNATIONAL NEWS COMPANY

Bramble Building, Chancery Lane, London, E. C.

**Operators.**

Our office is becoming the resort of all who need information connected with the profession. Several times a week we are called up on the 'phone for an operator in an emergency. To this end we want names and addresses of every operator in New York City, so that we may complete our list of eligible men. The following speak for themselves:

"Kindly send all operators up at once that are out of work. We can place ten."

"I need at once, twelve to fifteen first-class operators who know their business, and are at liberty. Send the best you have on hand; no amateurs."

If any operator is out of a situation and wants another he can be supplied within a week.

Another writes: "Kindly inform me if among your many patrons you have any in the market for a well-established, prominently situated, paying moving picture business. Dissolving partnership cause of selling."

This would be best placed in the advertisement column, as this paper is conducted on a commercial principle. Still, if any of our readers are desirous of purchasing such a business we will bring the principals together.

Edison and the Trade.

Several inquiries are to hand regarding the position of the Edison Company and those taking pictures, asking information and our opinion. We are not attorneys for the company and therefore do not know what they purpose doing. We have handed them over to the attorney for the company and advise our querents to write him for particulars.

Mr. George Melles' Burglary.

We are pleased to inform our readers that the thief who stole the films belonging to Mr. Geo. Melles has been caught. He received a hearing on June 1 and is remanded to the Grand Jury. His only identity is "Jack."

A canard appearing in a local contemporary publication would lead the uninformed to believe that Harry J. Miles, head mechanic of Miles Bros., had severed his connection with that well known firm.

The paragraph reads that "Harry J. Miles, late of Miles Bros., is in New York." By one of the peculiarities of English dictionary, "late" in a case of this kind could mean "deceased," "formerly connected with," or "slow."

We have just met Mr. Miles and we found him far from slow, still connected with this hustling firm and anything but a "dead one."

How the Cinematographer Works and Some of His Difficulties.

Continued from page 116

Practically all of the so-called magic moving pictures are made in-doors. The tricks that are used to mystify the spectator are many. Some are accomplished by stopping the camera, substituting a dummy, as in the picture where the train was to run over the photographer, or where the engineer picked up his sweetheart from the track, and then starting the moving picture machine again. Other tricks are achieved by turning the camera upside down at a certain point in the pictorial series. For example, a picture in which men and women are seen walking now on the floor and now on the ceiling is obtained by turning the camera over so that the floor becomes the ceiling. Other illusions are produced by running the kinetoscopic tape backward. As all of the pictures are taken on a long strip of celluloid, every motion will be reversed when this strip is run in the opposite direction. For example, a picture is made of a man lighting a cigar, puffing from it great clouds of smoke and then throwing the stump into the gutter. The film is then run through backward, and a picture is obtained in which the cigar leaps out of the gutter into the man's fingers, he puts it to his lips, sucks into his mouth and apparently swallows great clouds of smoke, and finally, after the cigar has grown out to its full length he puts it into his pocket.

Those who make a business of posing for the kinetoscope are called "picture performers," and many a hard knock they have to take. Practically all of them are professional stage people, and while performing on Broadway at night they pick up a few dollars day times in a moving picture studio. In a variety show, therefore, it sometimes happens that the same tumblers who a moment ago were turning handsprings and somersaults in real life, again appear in such roles as the traditional "Rube" and the "green goods man," but only in a phantom form upon the pictured screen.

Many an amateur has given up the profession of picture performer the first time he tried to act before a camera. When the first pictures were taken for the kinetoscopic skit, well known to many theater-goers as "The Miller and the Chimney Sweep," the whole production was spoiled by a tyro who attempted to take the part of the miller. The veteran actor who was to take this role failed to show up, and accordingly, a new applicant, who said he had had some experience "along dramatic lines in a historic society at Harvard," was told he might play the part, if his rehearsal proved satisfactory. At first the Harvard man seemed to think his wages were too small, but having contented himself with the offer he went through the rehearsal better than the manager expected. What happened after that is best told by the man who took the part of the chimney sweep:

"As soon as the cap was off the camera," said the sweep, "the miller began the game by trying to flirt with

a country girl that happened along. He had a sack of flour over his shoulder, which he held with one hand while he threw kisses to the girl with the other. Just then I came by with a sack of soot over my shoulder, and believing that he was insulting the young lady, I let him have the bag of soot right over the head. In the rehearsal, mind you, I hit him lightly with the empty bag. He was supposed to strike back with the bag of flour and smother me, but he didn't. That one blow of mine laid him out. The soot bag burst and he forgot all about everything. He just laid there in a heap. Well, sir, I was pretty well scared. I thought I had killed him. We hauled him away to a sink and finally brought him near enough to consciousness to hear him murmur:

"I don't want any more of this business."

"What," said I, "isn't there enough in it?"

"There's too much," he whispered, as he fainted away again."

It may sometimes be truthfully said that a picture performer becomes so engrossed in his work that he forgets that he is simply shamming. At Atlantic City a noted English actor and a well-known American actress who had met at the watering place for the first time were asked to pose by the representative of a moving picture company for a drowning scene. Both were good swimmers, and it was arranged that the actress should sink three times and the actor at last dive down, bring her to the surface of the water, then carry her to shore. As soon as the camera man had planted his machine in the right spot he gave the signal, and the girl threw up her arms and sank. At the sight the whole beach was panic-stricken. Men and women ran up and down the strand and the actor had all he could do to prevent being swamped by the throng of swimmers who came up to rescue the actress. Rivalry was so keen that the Englishman did not wait until the third sinking, but dived immediately and brought up the actress in triumph. Slowly he brought her to shallower water, whispering meantime in her ears to clasp her arms tighter around his neck. It would make the picture more life-like, he said. But as her arms pressed tighter and his stroke became still slower, until the crowd on the beach were horrified to hear the camera man shout lustily:

"Here, here! You've spoiled that picture by taking too much time for it. Try it over again."

That the moving picture exhibition has other uses besides entertaining was shown recently at a studio where a victoria drove up to the door and from it alighted a distinguished gentleman who introduced himself, after elaborate excuses anent his intrusion, as Monsieur A. Gibbert of the French Department of Correction, who was in America studying methods of capital punishment. Formerly desiring to find some more humane manner of punishing criminals out of existence than by the guillotine.

Somewhere in his voyaging about M. Gibbert had seen a biograph exhibit of the hanging of Mary Rogers, a New England woman who was executed for the murder of her husband, and he was impressed by its power of

producing the actual scene. He left an order for the set, so that he might illustrate his work on his return.

Such educational calls result in considerable perplexity at times. It was easy enough to furnish the execution of Mary Rogers and like horrors, but when an order comes from Germany, and one did, for a complete reproduction of the workings of New York department stores, considerable figuring has to be done.

Among all the nations of the world the Japanese are intensely keen in regard to everything that shows the interior workings of American establishments, the factory, the hotel, the store, the municipal and governmental buildings. A portrayal of the Postoffice Department that tried in popularity with the Westinghouse factories.

Places as remote as Singapore, Java and Ceylon eagerly snap up such subjects, and the humorous and tragic scenes of American life are probably what they want and appreciate best; none of them, with the exception of the Japanese, are hungry for educational exhibits; like our own people, they desire merely entertainment.

"The cinematographer to-day is an intrepid explorer, huntsman and sport. Wherever there is light sufficient for his work he goes if public interest goes with him.

"At present one man is in Newfoundland getting pictures of the caribou. The expedition is in charge of a Boston taxidermist and with it are hunters as well as artists and other men.

"The barrens where they expect to get their big game are desolate tracts of land hundreds of miles from civilization. It takes \$50 to purchase a license to hunt three or four weeks of time at an expense of \$10 or so a day and a limit of a single piece of game for your trouble."

Barrie must have got his idea of the Peter Pan house from the tree-tops from a cinematographer and moose hunter.

"That is the way you do—build a regular house along the runway, where the animals come to eat the roots of the lily pads which are their favorite diet. You can take your dogs into the house and sleep if you are not accustomed to somnambulism, for the hour right after dawn is the time to work.

"Near by are the house of the guide and another where the cinematographer man has his camera at an angle so that he can get the right focus as the shot is made.

"Perhaps there are more interesting experiences in a cinematographer man's life than that dawn when you wake up in the open, miles and miles from settlement, with the fresh breeze blowing in your face and the intense silence of the woods. Suddenly the guide takes a big birch bark canoe and gives the call of the female moose. At once you hear a crash in the woods near by as if the whole forestry outfit was being overthrown; the sound is intensified by the stillness and you feel as if the overthrow of the world was at hand; then in the clearing appears the head of a moose, and then—"

"Well, on the expedition I speak of we got the moose's head. Our film of 1,086 feet shows the whole process complete. That is one of the most expensive and finest productions on the market.

[(To be continued.)]

Correspondence.

BALTIMORE, May 29, 1907.

To the Editor of MOVING PICTURE WORLD:

My Dear Sir—Just had a sample copy of your paper handed me by a friend, and must say it certainly is a dandy. I must have been asleep, for, to tell the truth, it was the first one I ever saw. I am more than glad to know that operators at last have a protection in a paper, for they certainly need it. I hope you will have much success, and I will try to do what I can to help the good cause along. My subscription for the year is along, and let me in on this League idea. What is it? I tell you, boys. I am getting 'way behind. I have been up in the woods and just got back. If you can spare me space enough, I would like you to let my friends know that I will be located at Gwyn Oak Park, Md., with the Edsonia Amusement Company, for the Summer. Have just come home from a long trip with the Howard & Johnson Moving Picture Show. Good houses and fine business all along the route. Well, I hope we are about acquainted now and trust to be better acquainted in the near future. But don't forget to write me concerning the League. Am so glad to know the moving picture operators have got one wideawake friend, the MOVING PICTURE WORLD. Again, good luck and much success. From

Yours sincerely,

BILLY AIREY.

To the editor of *The Journal*: Do you consider it fair to make such a sweeping attack upon the moving picture business as published in your issue of Friday, May 3, without first making a thorough investigation into the subject and then placing the blame where it belongs?

You will admit that practically every business and every profession has its good elements as well as its bad ones. There are good doctors and there are quacks; there are good lawyers and there are shysters; there are good politicians and there are grafters. Even in your own business there are good newspapers and there are "yellows." On this same principle, I claim that there are good moving picture theaters and there are bad ones.

In aiming at the bad ones (for which no one can blame you) you have neglected to insert a saving clause for the good ones. The men who are deriving a livelihood from the moving picture business are not all villains. It is not their desire to corrupt the morals of youth. Many of them are fathers. They probably have as tender a regard for young America as other human beings, but because there are other men in the business who care naught for anything but personal gain, these human and humane ones must suffer the humiliation of public scorn.

I claim there is much in favor of the moving picture theater, provided, of course, they are conducted properly and conscientiously. The moving pictures of to-day are educational, entertaining and within the reach of men,

women and children who cannot afford more expensive entertainment. True, many pictures of questionable character have been placed on the market, but this is not by any means proof that they are shown in every theater.

In justice to those men who have been and who are conducting good, clean, wholesome performances, would it not be a good plan to do a little sheep-and-goat separating before the slaughter begins? I'll venture to say that it would surprise you to learn how few five-cent theaters in Milwaukee and elsewhere are employing demoralizing pictures to attract patronage.

I'll venture to add that your reporters, if given an assignment with a view of learning the true situation in moving picture business, could not only turn up some good human interest stories, but would bring you satisfactory proof that these pictures are doing more good than is imagined and less harm than is rumored.

There is no form of instruction or amusement that I know of that is reaching so many thousands of people, giving them entertainment that they never had before, nor brightening so many careworn lives as this moving picture business.

In closing, I wish to say that every proprietor of every decent theater in the country will applaud the stand you have taken if you will only separate the good from the bad, and help wipe out the latter. The quicker this is done the better it will be for the clean element in the business.—CHARLES OUBORNEY, in the *Milwaukee Journal*.

A Parisian correspondent sends particulars of the formation of a new company called the Theophile Pathé Cinematograph Company, with the object of manufacturing and selling cinematograph apparatus and films. Among the objects stated in the prospectus are the study and development of manufacturing processes and patents in connection with photography and cinematography, taking out patents and licenses relating thereto, and the development, concession, or sale of patents and licenses of the various apparatus, etc. The capital has been fixed at 2,000,000 frs. in 20,000 shares of 100 frs. each. We shall have something further to say about this company in the near future. Information to hand is a little premature, but some interesting developments are at hand.

ANOTHER. FILM ROBBERY.—This time en route from Germany on the "Kaiserin and Victoria." There were stolen from the hold of the steamer, nine films of "The Coroner's Mistake." Evidently, by the signs, some emigrant must have heard of the fabulous wealth the nickel-odeons are earning, and, fired with the desire to pick up gold, brought out with him his projecting apparatus. Whether he used the film to give exhibitions on the voyage, we have been, as yet, unable to learn. The fact remains that Messrs. Miles Brothers are minus the films. An empty film box was left behind, which gives the impression that the film was wound on a reel and taken off. Will our readers look out for this film and inform Miles Brothers if they see it. On visiting the Customs House to learn the above particulars, we were stopped and our faithful bag ruthlessly torn from our hands. On leaving the building we found it in custody of the doorkeeper, and went on our way rejoicing.

Trade Notes

Police Commissioner Bingham, of New York, said that he had received reports from the fourteen inspection districts, in accordance with his orders, to the effect that there are now in operation more than 400 of the "penny arcades" and similar places where phonographs, moving pictures, and mechanical pianos furnish the entertainment. Complaints against these places had been so numerous that the commissioner investigated.

"In the First Inspection District," said the commissioner, "there are twenty-eight of these places, along the Bowery and Park row for the most part. I have had two men out investigating for myself, and already they have sufficient evidence against sixty such places of so-called amusements."

"I sent a letter to Mayor McClellan, telling him of the existing conditions and suggested that the simplest way to rid the city of these nuisances was to have their permits withdrawn by the Bureau of Licenses. Thirty men from that bureau have been investigating. I received from Mayor McClellan a letter in reply, saying that the licenses of every one of these places where the law is violated will be revoked."

The commissioner said that most of these places have been guilty of violation of section 290 of the Penal Code in regard to permitting children to frequent their places. Obscene pictures and views had also been displayed. Commissioner Lantry of the Fire Department considers that they violate the building and fire regulations, and are a menace to life.

* * *

Dreamland, the new moving-picture palace, at Chester Pa., conducted by Samuel D. Wolf, opened last week in the Bank Building. Mr. Wolf has fitted the place to give every comfort to his patrons.

* * *

Innocent, pure amusement will always attract the blooded American citizen, if he can find it in clean and wholesome surroundings. Such a place is Wonderland, the new amusement palace, of Wheeling, Va., which opened recently at the corner of Market and Fourteenth streets, with an entrance from each street.

* * *

C. P. Mattocks, of Portland, Me., has organized five corporations to be known as the Portland Nickel Company, Biddeford Nickel Company, Bangor Nickel Company, and Lewiston Nickel Company, respectively, for the purpose of presenting to the public, theatrical, musical, dramatic and vaudeville entertainments, of which moving pictures will form the principal items. It is in contemplation to carry on this business at the present Portland Theater. James E. Moore is the general manager. Similar companies are now running at St. John and Halifax.

* * *

John T. West has obtained a concession from the Auburn & Syracuse Railroad Company to locate a moving picture show on the company's property at Lakeside Park, Auburn. The show will be conducted in a tent with black lining for day performances.

R. F. Walker and Samuel Tisher have leased the Walker building on Lafayette avenue, Wheeling, W. Va., and are installing an up-to-date nickelodeon. This will be the third place of amusement of the kind in the city.

From Milwaukee, Wis., we hear that steps which it hopes will aid in the abolishment of the penny arcade have been taken by the South Side Community Club, recently organized, with headquarters at the University settlement. The club has passed resolutions declaring its attitude as opposed to the penny arcades because of its belief that they are harmful and an immoral influence in the community. Copies of these resolutions have been sent to south side alderman in the hope of aiding in the creation of public opinion against these amusement resorts. Members of the club desire it understood that its action is confined strictly to the penny arcades and not to the five-cent theaters, which they consider are well conducted.

Arrangements have been made by Manager Dakin of Olympia Park, Chattanooga, Tenn., whereby, continuing every night throughout the season, at 8:15 o'clock, 2,000 feet of the very latest moving pictures will be shown, absolutely free to the public, by the celebrated Olympia-graph. These pictures are secured by special arrangement and are used exclusively at Olympia Park.

Professor William Lyon Phelps lectured on Italy at Osborn Hall, New Haven, Conn., principally those places made memorable by the residence or writings of Browning. The lecture was illustrated by stereoticon views taken by Professor Phelps on the occasion of his trip through Italy in 1904. He said:

"Browning was influenced by Italy more than by anything else in life. This influence dates from the time when the young English poet walked up the long hill leading to the town of Asolo, in the year 1838. This town, 30 miles from Venice, is immortalized in 'Pippa Passes.' The approach to the town reminds one somewhat of Farnham drive at East Rock Park.

"Florence is the most intimately associated with Browning of any spot in Italy. Here Mr. and Mrs. Browning came directly after their marriage and lived for 15 years, until Mrs. Browning's death. Browning's knowledge of Florence was very minute and can be traced in everything he wrote concerning this town.

"A characteristic of Browning is that he is so accurate and specific in all of his descriptions. He is better than Baedeker. The way to visit Italy is to do so with a copy of Browning in your hand."

Professor Phelps showed several pictures of famous paintings from the Pitti and Uffizi galleries, and read selections from Browning's works describing these paintings, to illustrate how carefully correct all Browning's descriptions are. He took occasion to take a fall out of the painter Fra Lippo Lippi, whom he characterized as a mucker. "In the Middle Ages painters frequently painted portraits of their own wives in their pictures, and put patrons among the saints. But in his picture of the Assumption Fra Lippo Lippi had the nerve to paint his own 'pliz' among the angels, down in one corner, coming up out of the darkness where he belonged. 'Not only that, but he put a little tag on himself with the motto, 'Ipse Fecit Opus,' translated, 'This fellow did the job.'"

Professor Phelps showed scenes made famous by "The Ring and the Book." Starting with the Piazza di San Lorenzo, where Browning found the Book, the lecturer traced his steps across the city to the Casa Guidi, Brown-

ing's home. Then followed pictures of Arezzo, the home of Count Guidi. In this town is the birthplace of Petrarch. Views of Rome completed the lecture.

Fairlyand, the new electric theater at No. 150 Glen street, Glen Falls, N. Y., opened its doors to the public under the management of Willard J. Cottrell, on Saturday last, with a selection of latest films, and illustrated songs.

Elijah D. White, 32 years old, who manages a moving-picture emporium at 388 Court street, Brooklyn, N. Y., made his third visit to the Butler Street Court recently. Twice before White has been arraigned on complaints that grew out of the Sunday operation of his Court street place, but was discharged because of decisions handed down by Supreme Court Justice Marean. White's appearance in court was caused by a complaint issued by Musician Halfdan Bryneldsen, of 399 Union street, who could not stand for the discord he found in the place, his musical sensibilities being offended.

McCahn & Weissman, who conduct a moving picture business at 555 Eighth avenue, New York, have obtained from Justice Davis in the Supreme Court an ex-parte injunction restraining Police Commissioner Bingham, Capt. Stephen O'Brien and the police generally from entering the premises in question without a warrant or other legal process or from interfering in any way with their business.

Gustavus A. Rogers, counsel for the plaintiff, said that Capt. O'Brien had threatened to close up the place. Rogers also got a similar injunction for William Fox, whose place of business is 1498 Third avenue. Justice Truax, in Special Term, Part I., of the Supreme Court, adjourned until June 5 the application of Mr. Rogers to have the injunctions continued.

A correspondent in Marquette, Mich., sends news that John F. Allison, proprietor of the billiard hall and bowling alleys in the Sundberg block, has decided to open a moving picture-illustrated song theater at his business stand, and expects to have the place ready for opening soon after the first of the month. He has already purchased a moving picture machine, and has also engaged an operator and singer. Several persons have already looked over the town with a view of establishing a similar theater, but they could not procure desirable quarters. A copy of the MOVING PICTURE WORLD was left in the alleys and Allison, learning what other places were doing, decided to try for himself what was possible, and engaged an operator through its columns.

Ikongraph Commercial Company, Manhattan, deal in apparatus, etc., useful in the kinetographic, kinetoscopy, photographic, etc., trade; capital, \$125,000. Incorporators: R. F. Rubens, R. J. Sachser, E. Wells, Jr., F. A. Cox, J. C. Travis, New York City.

Media, Penn., is to have a new amusement hall, a moving picture show. The proprietor, Elmer E. Groff, of Philadelphia, has decided to call it "The Pastime." He is having a vacant store fitted up and expects to be ready for business Saturday evening.

During a moving picture performance at the Arc family Theater, Hagerstown, Md., fire broke out in the picture machine, and a panic was narrowly averted. About

fifty persons, mostly women and children, were in the hall at the time. While many were badly frightened, so far as known no one sustained any serious injury. The damage to the theater will amount to about \$400. The firemen managed to prevent the flames from spreading to other parts of the building.

* * *

The store in the W. W. Clark building, on West Main street, Middletown, N. Y., has been leased, for a term of three years, by a moving picture concern, which will shortly take possession of the same and conduct a popular picture theater.

This will make three places of amusement of this kind in Middletown for the Summer, and, with the Midway Park performances, Middletown will have sufficient opportunities to while away the time.

* * *

Councilman Hi Gill, of Seattle, Wash., objects to the recently enacted ordinance covering licenses for amusements, and wants a new one passed. His objection is to the section of the ordinance requiring licenses for picture machines, weighing machines and other instruments that take nickels and pennies out of the pockets of Seattle citizens.

In the ordinance as passed was a provision that these machines should pay a license of \$5 a year where they were operated by a nickel and \$1 a year when a penny would start them going.

Hi Gill wants to have this section eliminated. He maintains that the provision taxing these devices was smuggled through the council, and that he did not know anything about it until recently.

"I think the section is unjust," said Mr. Gill. "If you are going to tax everything with which a man makes a living, you might as well tax my law books as those machines. That section was smuggled through the council. I understood that Gleason was only codifying the existing ordinances, but I find that a lot of new things have been included in the ordinance."

There will be opposition to the attempt to repeal the ordinance just passed on the part of the license and revenue committee, which prepared it, with the aid of Code Commissioner Gleason.

* * *

John P. Corrigan, chief of the Bureau of Licenses, in a letter to the Mayor of New York City, has recommended that the licenses of all the cent-in-the-slot places, chiefly the arcade shows, be revoked pending an investigation of charges by the Police Department to the effect that the proprietors of such shows are permitting children to frequent their places while unaccompanied by parents or guardians.

* * *

At the First Congregational Church, Brockton, Mass., Rev. Dr. George Bicknell, of Cambridge, told interestingly of "Down in Dixie; or Fighting for God and the Union." The lecture was appropriate for Memorial Day and many rare views of the bloody scenes of the South during the war were shown by stereopticon. Dr. Bicknell was in the war with a New York regiment and told for the most part the story of that regiment's share in the war. The views showed soldiers in action, in retreat and in camp and many were taken from old prints of the times. Later-day pictures were photographs of battlefields and places made prominent by history.

* * *

B. F. Keith has decided to spend \$20,000 on an amusement house in Bridge street, Lowell, Mass., which will

be devoted to moving pictures and illustrated songs. It will be ready September 1.

The new amusement house will have about 50 feet of frontage on Bridge street. It will be but one story in height, but that story will run up 25 feet from the ground. On this will be a tower 40 feet high, supplied with electrical devices.

Owing to a contract between Mr. Keith and Andrew Hathaway, manager of Hathaway's Theater, no vaudeville acts will be given in the new Keith house. Through an arrangement between the two managers, an agreement was reached some time ago, in which it was positively stated that Mr. Keith should not place any of his vaudeville acts in any other theater in Lowell other than the Hathaway. At the end of two years Mr. Hathaway will be given the opportunity of booking the Keith acts for three years more if he wishes.

* * *

We hear that in Indianapolis, Ind., complaint has been made of the class of moving pictures shown at the Manhattan, a five-cent theater on West Washington street. Formal complaint, however, was not lodged with the police.

Of the three pictures shown, two were said to be of a decided suggestive nature. One of these was entitled, "A Terrible Experience," while the perpetrator of the second was apparently unable to find a suitable name for it.

There were a number of young girls, women and boys in the audiences that saw the pictures.

* * *

The Westery (R. I.) Sun says: "The penny vaudeville show, with its motion pictures, is now a familiar feature of most communities. There are a number of these shows in this city, and the police department has been kept constantly on the watch to see that objectionable pictures were not shown. In spite of this watchfulness, complaints against the places have been numerous. Besides, the places have proved rivals to the public schools. The juvenile court has revealed instances where children have stayed away from school to earn money to patronize such places, and have even stolen money for that purpose. Quite recently it was discovered that in connection with one of these places vulgar post cards were being sold to children. It was not clear that the owner or the manager was responsible for the sale, but the police commissioners felt that there had been so much scandal connected with these places that it would be good public policy to close them. So, after June 1, there will be no more penny motion pictures shown in this city if the police know of it. This edict is only against the motion pictures; the phonograph and other cheap novelties can still cater to the youthful tastes."

* * *

"Strange thing that moving pictures do not appeal to the masses of negroes," said an amusement man the other day. "Of course, a moving picture show exclusively for negroes has not yet been tried, but I speak from the experience of good show men.

"In large towns, where such shows for white people pay handsomely, negro attractions of this character have been started and gone under.

"I have analyzed the cause and found it to be due to the fact that the average negro wants to see a show with an abundance of noise, something like a plantation minstrel, with lots of singing and dancing and horse-play.

"He doesn't seem to grasp the idea of moving pictures. And one of these reasons, too, is the fact that the persons in the pictures are white. When a negro goes to a show

it pleases him most to see black faces in the performance. But no pictures are made with Senegambian faces.

"The amusement business has to be figured down to a very fine point and closely studied, or else a fellow will sink his wad quick."

[Film manufacturers please note.—Ed.]

* * *

T. A. Roquemore, the traveling picture agent, who was released from the Millington calaboose by Judge Gallo-way upon a habeas corpus hearing recently, has instituted suit for damages in the sum of \$10,000 against the town of Millington, Tenn.; W. E. Polk, its Mayor; W. C. Smith, town marshal, and the other members of the corporation council, both as officials and individually. T. F. Kelley and W. H. Cox filed the suit as attorneys for the plaintiff, and aver that it is based upon the action of the defendants in imprisoning Roquemore and refusing to release him after being cited two Supreme Court decisions holding such a license fee as they sought to collect from him to be illegal and non-collectable. Roquemore was kept in the little calaboose of the town for two days during the recent rainy spell, and asserts that he suffered intensely from the cold weather, as there were no facilities to heat the prison and no windows to keep out the rain.

* * *

The Mechanical Amusement Company, of Brooklyn, N. Y., has been chartered to conduct public amusement resorts. The capital stock is \$20,000, and the directors are Barbara Gallagher, F. P. Gallagher and B. C. Chittenden, of Brooklyn.

* * *

The Chamber of Commerce has received an offer from one of the largest chautauqua associations in the country to advertise Chattanooga in their lecture courses, if the chamber would furnish several sets of slides with printed matter concerning the industrial growth of this city. This association has several lecturers on the road at all times and makes a specialty of this line of advertising, which they illustrate with stereopticon views. The matter has been referred to the publicity committee by the president of the chamber, and it is expected that about fifteen to twenty slides with views of Chattanooga, and probably a series of animated photographs, will be made at once and forwarded the lecturers.

* * *

The country is now being given, through the newspapers and moving picture exhibitions, the product of the purdling exhibition of himself given by President Roosevelt not long ago in Washington, when he put off a cabinet meeting for that purpose. No doubt the results obtained by the professional camera were carefully edited in the White House—it is all "by permission," as the English flunkies and tradesmen put it. This picture-taking performance was a commercial enterprise, but the result thereof is to give the executive of the nation great exploitation throughout the United States and the world. Can anybody imagine the modest and silent U. S. Grant making a "show off" engagement of this kind, and carrying it out in cold blood, even though a session of his cabinet must needs be adjourned for this purpose? President Grant had lived on horseback for years, and was very much at home there, but wild horses could not have dragged him to making a show of his seat. Again try to imagine Abraham Lincoln stealing away to the woods or back lot, and posing before the camera for the entertainment of the world! The thing is, of course, unthinkable, even to the wildest imagination. Times change and our rulers with them.

There are those who contend that the American people have taken on some of the volatile characteristics of the Latin races, and that we need to be amused. If so, Theodore Roosevelt is ready to supply such demand of the new situation. Only as long ago as the time that Col. Roosevelt ascended to the presidency, people were disposed to call some of his performances "circus play," but familiarity has dulled the popular sense, and any executive entertainment, such as the horse-leaping pictures, whether of the first or second series, is accepted as a matter of course and commonplace. But in quiet nooks and corners there are sensible citizens who have grown somewhat weary of "jumping," whether of religious devotees or of the nation's chief magistrate, and look with weariness upon the fact that this second collection of Roosevelt pictures must be faced for many months in all the illustrated papers. Never was there a public man in the United States who delighted more in cavortings under the limelight than Col. Roosevelt. If the occasion for such appearances does not offer itself in the ordinary course of things, it is created in cold blood, and the country has to stand the consequences.

In all this there is much happy boyish exuberance, but there is also upon the public side the element of weariness that needs to be touched upon in the interest of a truthful historical record of the time, though not with any hope of mitigating the situation. There is plenty of picturing of Secretary Taft in the course of his official wanderings to and fro upon the earth, but it does not appear that the poses are initiated or even welcomed by the Secretary of War. It may be frankly said that such exploitations would count against Judge Taft, if they were.—*Editorial* (May 28) in *Springfield (Mass.) Republican*.

* * *

The Albert Theater, Berlin, N. H., has arranged for a Summer vaudeville with nice, clean, high-class performances consisting of the best and latest moving picture films and latest song "hits" with beautiful colored slides. George J. Dubey is the vocalist and Jesse Telling-ton machine operator.

* * *

For the fifth time Louis Cohen, who conducts a moving picture show place at 1759 Pitkin avenue, Brooklyn, N. Y., was in the Gates Avenue Court recently for operating his show on Sunday. Each time he has been arrested by the police of the Brownsville station under orders from Capt. Reynolds. When in court he became obstreperous several times and was finally subdued by being told that he would be taken downstairs and locked up if he didn't keep still. Capt. Reynolds told Magistrate Hyman that Cohen had been charging admission to his show by a subterfuge. Persons were admitted free of charge, but when seated on the inside every one had to purchase five cents' worth of candy, or incur the displeasure of the management. Last week when Cohen was in court Magistrate Furlong said that he would hold him in an additional \$1,000 bail each time he was arrested. He is now under bail of \$4,000 pending a hearing. Magistrate Hyman let the latest charge against Cohen over, but paroled Cohen in custody of his counsel.

* * *

The moving picture show at the Cairo, Ill., opera house will be conducted by Fred'k Connell, who has rented the theater and will give first-class entertainments for the Summer season. Mr. Connell will be his own soloist, and his singing alone will be a great attraction, for he has an exceptionally fine baritone voice.

Arrangements have been concluded whereby Middletown is to have a new form of amusement. Eugene L. Konecke, acting for a New York theatrical firm, has taken over for a term of years the store, No. 42 North street. The entertainment to be provided will consist of the latest of Edison's moving pictures and popular illustrated songs. The firm that is to enter Middletown is one of the best and most substantial in the theatrical field and has a circuit of first-class vaudeville houses through Pennsylvania and New York. It announces its intention of giving Middletown a fine little theater and says it will spare no expense in making the theater a credit to the city.

* * *

Manager Michael, of Houston, Texas, has arranged to give moving picture exhibitions during the entire Summer season and has fitted up the opera house with every equipment for comfort, including electric fans. Mr. Michael has announced his intention of putting on the most attractive pictures that can be found and will give the public a treat in the stereopticon line.

* * *

Rockwood, Tenn.—Marvin Webster and associates are completing arrangements for the opening of an electric theater. A room in the Coffman building on Rockwood avenue has been leased.

* * *

D. E. Johnson, of Pittsburg, was in Gasporia, Kan., to see about opening an electric 5-cent theater. When he found that the license fee was \$12.50 a week he changed his mind. When Johnson called at the city clerk's office to inquire the license fee he met C. W. Harden, who was trying to get his license fee refunded; he had opened a moving picture show and then closed without giving a performance, because no one came. Harden gave Johnson a little advice which decided him on the question of starting a show.

* * *

There is a persistent rumor in New York that the New Alhambra Theater, on Fourteenth street, is to be turned into a 5-cent moving picture house, shortly. Also that during warm weather Keith & Proctor's Fifty-eighth street house will be a continuous moving picture show, with 5 cents and 10 cents admission, to take effect from June 10. And yet people say the 5-cent theater is played out. Don't you believe it!

* * *

The strike of seamen and longshoremen is extending to English and French ports, and has already delayed the sailing of the French steamer, "La Provence," which no doubt will hit some of the importers hard. We know that Kleine Optical Company have a large consignment of new film subjects booked on this steamer. There will soon be a famine of French films!

* * *

ADVERTISING PAYS. A fisherman recently advertised that he would ground bait a certain stream at a certain time. He found the place swarming with fish, some of which had come from neighboring rivers.

NOTICE.—If you wish to get your copies regularly, leave an order with your News Agent, or send us \$2.00 for one year's subscription.

FILMS : FILMS

and MOTION PICTURE MACHINES

The best and only reliable are for sale here

WE ARE SOLE AGENTS FOR

Power's Cameragraph

WITH ORIGINAL FIREPROOF MAGAZINES

—AND—

Edison's Kinetoscopes

We are the largest dealers in Philadelphia in Machines, Films and General Supplies

Lewis M. Swaab

336 Spruce St. Philadelphia, Pa.

—What's That—

Dissatisfied with your film service? Trade falling away and patrons not pleased! Well what's the use of worrying. "There's a remedy for every ill," and our professional advice is to give the people in your neighborhood a trial of

THE G. N. Y. FILM SERVICE

You may be surprised to hear it, but it's a fact that your patrons are mighty good judges of films. The best is none too good for them, and it's certainly up to you to give them what they want. What we can promise for our service is

PROMPT DELIVERY, THE VERY LATEST AND BEST FILMS, AND THAT YOUR INTERESTS WILL BE OURS.

Let's get acquainted. Call on us now or write, giving full particulars regarding amount of reels you use, number of changes desired, etc. It will be to your interest.

The Greater N. Y. FILM RENTAL CO.

24 Union Square, New York

Film Review.

ATRIUM THROUGH THE HOLY LAND.

URBAN ECLIPSE.

In the opening railway panorama the train leaves Jaffa and passes along deep, rocky embankments to the valley of the river Jordan, which flows peacefully at the base of stupendous cliffs: Here Western habits, dress and customs are left behind, and the rest of the series deals with the mysterious East as it has been from time immemorial.

Jerusalem, Damascus, Ba'albec; the caravans, the processions, the street scenes, the call of the Muezzin; the market in the oasis and the marvelous camel scenes are all typically Eastern, and beautiful in their picturesque setting of mosque and temple, caravanserai and mart, palm-shaded oasis and sun-scorched desert.

Train leaving Jaffa for Jerusalem. Glaring sunlight and stony desolation for part of the way, until

The Valley of the Jordan is reached. Here a grand railway panorama gives beautiful views of the river as it flows along its rocky bed at the foot of the cliffs. Panorama of the Village of Beisan.

Jerusalem. Quaint pictures of Eastern life, with market and street scenes.

Bethlehem. Women at the mill.

Temple of St. Sepulchre, Jerusalem. Procession of Greek priests and devout worshippers leaving the temple.

Beautiful ruins of Ba'albec. Camels with attendants passing in the foreground.

Damascus from the heights. Panorama of the city. A typical Eastern scene of mosque, cupola, minaret and flat-roofed dwellings. Gigantic pillars supporting lofty erections, in a niche of which the Muezzin, calling the Faithful to evening prayer. In contrast to the usual pictures, the present one is taken at close quarters, and the very movements of the Muezzin's lips may be seen as he utters his call.

An Eastern harem. A most unusual picture, and one very difficult to procure. The women and children of the family are seen on the flat roof of their dwelling.

Grand procession of the caravan conveying the Holy Carpet to Mecca. An immense concourse of people, with women and children, congregated on the housetops. Bands and symbols slowly make their way through the crowds, and these are followed by

The procession of candles. Monster specimens are first seen, each borne by one man. Then follow others, of such size and weight that six or eight men are necessary to each candle, which is carried horizontally. These large candles are lit on their arrival at the sacred city of Mecca, and last for the whole year.

The Holy Carpet is the great feature of this remarkable procession. It is carried on the back of a camel, and its appearance is that of an animated tent of gorgeous fabric.

Street scene in Damascus—the poorer quarter. Bazaar markets, water carriers, Arabs, Greeks, and Turks in infinite variety.

Farmers bringing corn to market—curious means of transport.

Kourde shepherd driving his flock of sheep to slaughter. A striking picture.

Market in the oasis. Congregation of merchants, travelers, Arabs and Turks with their camels and asses. These form a superb picture in the groves of giant palms.

Bedouins selling their camels—an ani-

dated scene. The camels are being shown to advantage by their attendants, while the merchants examine their points.

Camels feeding. A grand finale to this sublime portrayal of Eastern life. Innumerable camels of the carrier and racing types enjoy their evening meal, or walk about apparently unattended and satisfied.

UNIVERSAL WINTER SPORTS.

URBAN ECLIPSE.

A series of great beauty, combining most picturesque and lovely scenery of the United States of America, Canada, Switzerland, Norway and Sweden with wonderful exhibitions of skill and dexterity of the world's champions in skating, ski-ing, snowshoeing, ice yachting, sleighing, and numberless other exhilarating sports, on snow-capped peaks with firm so laden that they gleam as white coral in the strong sunlight.

At Grindelwald. Arrival of sleighs, with competitors and spectators. The very horses share the general excitement.

Horsed sleighs towing a string of competitors, in sleighs and on toboggans. (A quaint procession.)

Top of Toboggan Course. Preparing for the descent.

Scene on the Cresta. A dangerous curve taken at express speed by the adventurers. Expert steering. (A most exhilarating spectacle.)

Negotiating another curve. A switchback descent, with a spill over the embankment. Great snowballing scene: dozens of adults engaged. (A fast and furious battle, very humorous.)

Sports on the Rigi summit. Quaint and amusing scene.

Comic imitation cock-fighting episode. A well-contested struggle; both combatants come to grief.

Snowshoe Club. Initiation of a new member. The novice is tossed repeatedly into the air and caught in his descent, only to be again violently shot upwards and again caught by ready hands.

Snowshoe adventures. Wild flights of skilled performers, amateur and professional.

Ski jumping and ski races. One after another the competitors fly through space, alighting only to continue their mad descent, not always for numerous are the falls. The start is made on the time principle, each competitor leaving a minute after the other.

Ski jumping in Christiania. Starting from an elevation of 2,000 feet, the best 'sheep' jumpers in the world are engaged. A most exciting picture is presented as like shots from a repeating gun, the men take the jump before 'an assemblage of 75,000 spectators.

Sledge jumping in Norway by professionalists. A most dangerous sport. The competitors, lying prone on their runners, face downwards, guide their frail structures down the hill at terrific pace, at intervals taking embankments of snow with mighty bounds. Great nerve is required for this exercise.

Skating at Montreal—world champions engaged. Graceful and difficult feats of skating accomplished with rare freedom of movement; astounding performances noted for their cleanliness and absence of ice-scratching.

Exhibition by Ulrich Salchow, of Sweden (the world's champion skater).

Skating by Miss Harrison of the London Figure-Skating Club (winner of the lady championship); a remarkable and difficult

display. Hurdle races on skates, Toronto. Magnificent views; expert jumping and recovery.

Obstacle race on skates. Under and over hurdles, under tables and other obstacles, then into sacks for the final effort.

Sack race, competitors still on skates. Great skill required.

Sledge and apple race, competitors on sledges descending the hill at full pace, must secure apples, which are placed at intervals, on either side of the course.

Tilting at the ring, from sledges; during the descent the rings must be captured upon a short lance. Most expert performances.

Orange, bottle and sledge competition. Bottles are suspended at intervals on the incline, at which competitors, going at full speed, throw oranges. A most difficult feat, as the performer must steer as well as throw.

'Bumping' in Norway. Exceedingly humorous. Sledges carry double, male and female, seated opposite. Descending the hill at great speed, each sledge bumps into a snow embankment, with comical results to the occupants.

Ice-sailing on skates. Each man bears a large sail, and in a strong wind is carried at a tremendous rate over the frozen surface of the lake. Skillful steering is necessary.

Ice-yachting on the River St. Lawrence. Clever, graceful and dexterous performances.

Bringing up the yachts. Yachts in full sail and turning are expertly maneuvered and controlled.

Sleighs, horse drawn. Round curves, on the straight, the home stretch—most exhilarating.

School children at Grindelwald. A crowd of boys and girls ready for any reasonable fun. Great excitement. Permission is given for tobogganing on a large scale.

Scores of children in rapid succession descend the hill. A humorous display.

Grand finale. Great spill and scrimmage. A delightful picture is presented as all the laughing youngsters come to grief in a squirming heap. (Beautifully tinted.)

A PERFECT NUISANCE.

GAUMONT.

Street scene, palatial residence front. From the door there emerges a man, who, not taking notice where he goes in his haste, treads on the corn of a pedestrian coming in the opposite direction. He seemingly apologizes, and looks back at the man holding his foot. This looking back proves fatal to the pedestrian, who, as a pedestrian and goes on his way, leaving the two to console one another and vow vengeance. A photographer is posing a group of two ladies and a gent in a park, when our nuisance appears on the scene and upsets the arrangements; apologizing, he watches the method of focusing, rearranging, etc., then wants to know how it's done, looking into the lens of the camera, making both photographer and sitters angry. When everything is again ready, he sits in the lap of one of the ladies, upon which they proceed to belabor him with sticks and umbrellas until he vanishes from the scene. We next meet him in a first-class compartment of an express train, in which are seated three ladies. To their confusion, he proceeds to make himself comfortable by taking off his coat and putting it in the rack; then deliberately taking off his shoe and stocking, he cuts pieces from a very troublesome corn, which he shows to each

lady in succession. After performing this operation to his entire satisfaction and the disgust of the ladies, who have no choice in the matter, he resumes his attire, and taking from his coat pocket a bottle of wine, bread and poloni, he proceeds to eat, first giving to each lady portions of the poloni, and from their grimaces, it, to say the least, is not very fragrant. Having come to the end of their journey, we next see a park where two ladies and a gent are picknicking; one lady goes off on an errand and the two remaining begin to indulge in a little spooning, when just as they are about to embrace, our nuisance intervenes. The result is, he gets a castigation from the hands of the couple. Further on, the park ends at a river; on the bank is a fisherman, just getting a good bite; our nuisance turns up at the wrong moment and causes the fisherman to lose his rod, for which he gets a good trouncing. The balcony of a theater is next shown with a very select audience intently watching the stage. A vacant seat in front row is observed. In a while an attendant points out this seat, which corresponds to the number held by our nuisance, who, regardless of the rights of others, is seen coming down over the heads of the audience, stepping from chair to chair, finally landing in the vacant chair, amid the glares of those he has disturbed. After setting himself, he turns to the lady on his left, and without any "by your permission," calmly takes her opera glasses from her lap and proceeds to view the stage. From the lady on the right he next takes programme and peruses it, while the ladies' escorts try to wither him by their angry looks. He then takes up all the applause as due to himself and becomes excited. Next producing a large bandana handkerchief in the midst of a pathetic piece, he spoils the effect by loudly blowing his nose; the man he finds he immediately strikes his fists at him and threaten him with vengeance if he does not desist. The limit of their endurance of the nuisance is reached when he draws out a cigar and proceeds to light it. They will not let him do so, and as he persists, they finally expel him from the theater.

THE HUMAN CLOCK.

GAUMONT.

Interior of room, showing master of house impatiently ringing bell for maid and glancing at clock on mantel. Maid shortly appears with coat, which he dons, but when she leaves the room he finds she has brought his hat, for which he violently rants. On her reappearance he explains his wants; she calls at the door, and the chef, in full uniform of the kitchen, appears with the hat, which the master receives, places it on his head, and goes off. As soon as the coast is clear, the chef and maid indulge in a little frolic, during which the chef accidentally breaks an ornament of the clock on the mantel. Consternation ensues, until a happy thought strikes the chef, who seizes the clock, wraps it in his apron, and with many explanations to the maid, departs. Following him down the stairway and the street, we see him pause before a clock repairer's store, into which he enters, and finds the repairer at work. He explains his errand, producing the clock. The clockmaker soon takes it to pieces and puts the spring in a glass of liquid with the other works. He then leaves the workbench, probably to attend a customer, and the chef, smelling at a bottle, notices what appears to be a glass of water, into which he empties some

of the spirits and drinks the liquid containing the works of the clock. After a while, pains in the stomach become intense; the clockmaker, observing him, hurries him off to a surgeon; to whom is explained the predicament. After the surgeon and assistant have listened to the ticking of the swallowed mechanism, they produce the X-Ray apparatus and get a radiograph of the contents of stomach, which they show the chef. The surgeon then produces a scymmer making a motion to cut open the chef, who strenuously refuses to submit to the operation. Some explanations pass, after which the clockmaker, taking the chef by the arm, hurries him back to the workbench, puts him on a table, then taking the dial of the clock, screws it onto the works in chef's stomach, giving instant relief. The chef goes on his way rejoicing, with the clock buttoned inside his coat. The room interior is now seen. The master enters from all once misses the clock from its accustomed place. He bangs the table bell, which immediately brings the maid on the scene. He asks about the clock, and while she is covered with confusion the chef enters, and, being questioned, opens his coat, showing the clock at work. A little comic by-play with the hands of the clock finishes the scene.

THE FAITHFUL DOG; OR, TRUE TO THE END.

URBAN-ECLIPSE.

A roadside beggar, with the usual card, "Blind," upon his chest, is seen with a dog, who has a tin can around his neck and is sitting on his hind legs. Two or three pedestrians give alms to the dog and the beggar takes the coins from the tin. Having finished the day's work, the dog leads the beggar through the various streets to a squalid tenement, an attic of which the beggar calls his home. The beggar retires for the night, and after patting the dog on the head (who lies down by the side of the bed), he goes to sleep. Awakening in the night with a fit of coughing and gasping for breath, the poor beggar, in great pain, calls his dog to him. The dog jumps on his bed, and his master gives him instructions, writing a message for a doctor, which he gives the dog. After being fondled and caressed by his master, the dog goes off, leaving his master in the throes of agony. The dog, passing along the street, stops before a lady pedestrian, who, seeing he is carrying a note, takes it from him, and reading the request for a doctor, leads the dog to the nearest one that she can find. He is led by the dog to his master's bedside. After full examination, the doctor tells the beggar he is a hopeless case. He writes out a prescription and leaves the room. The beggar then calls the dog to him, ties the can around his neck, and placing money therein and the prescription of the doctor, bids him go to the drug store. The dog faithfully performs his errand; going to the drug store, is received by the proprietor, who, taking the prescription and the money, makes up the decoction. Wrapping up the bottle, he gives it to the dog, who trots off to his master with the medicine. As he arrives too late, and the poor fellow has just strength left to take one drink, when he falls back on the bed. The dog utters a wail and lies beside him. We now see the hearse of the doctor, in which the body lies in a plain black coffin, bearing the remains of the beggar, being hurriedly driven toward the cemetery, with the faithful dog following,

the only mourner in the world, to see the last sad rites performed over his master's bier.

The dog lies down on the grave, where a plain wood cross serves to mark the name of the one who lies below, and is seen by the caretaker of the cemetery; is driven away, but returns to lie down again by the side of the grave. The kind-hearted wife and the keeper bring some food for the dog, which he refuses to eat. The man and the woman then leave him alone, unmolested, and the poor, faithful canine dies in sorrow on the grave of his master.

THE SUBSTITUTE DRUG CLERK.

GAUMONT.

Interior of drug store, with proprietor giving instructions to assistant; after which he leaves the store in his care. No sooner is he out of sight than the clerk calls in the man who is cleaning the store windows and asks him to take charge while he goes out for a while to a gambling house, where he is seen deeply interested in a game of cards. The substitute, looking around, perceives the white coat of the proprietor, which he puts on. A lady is now seen with a sudden attack of faintness on the sidewalk; she manages to stagger to the drug store and sinks into a chair, explaining her feelings to the clerk, who mixes a potion, which she takes and leaves the store. A carriage is now rapidly driven to the store, and a gentleman, alighting, goes into the store and complains he has asthma. The clerk, listening attentively, then gets a box of pills, which he hands to the customer, pocketing the fee. The gentleman takes one and goes out. Finding the cabman coughing, he hands him one of the pills, which is taken. They then drive off. The cab is now seen coming down the street, with the cabman swaying as if drunk, driving the horse first to one side of the road, then the other; ultimately bringing the cab to a stand, he falls off the box. A crowd, with police, gathers, and seeing the condition of both gent and cabman, awakes them with difficulty and takes them off.

The clerk is now seen, still wasting his time playing cards, not heeding his master's business, perfectly oblivious to what is taking place through his neglect. A dining

MOVING PICTURE PRINTING.

HENNEGAN & CO., Cincinnati.

ILLUSTRATED

Song Slides

RENT AND SALE
SEND FOR CIRCULAR AND LIST

Chicago Song Slide Exchange
225 Dearborn Street, Chicago, Ill.

room, with five persons taking their seats at a table, shows another phase of the substitute's mistakes. The head of the house hands each of his guests a digestive tablet preparatory to the meal. In a little while the drugs begin to take effect; first one yawns, then another, then one after the other fall asleep, with heads resting on their arms on the table. In this condition a maid-servant finds them, and in alarm summons aid, and they get relief from the dope-drop drugs served by the substitute. Each one, actuated by the same impulse, make their way to the drug store, where the substitute is still in charge, and begin to take him severely to task. The entrance of the proprietor saves him, and while the victims are pummeling the proprietor, the window-cleaner escapes with his bucket and ladder.

THE CHILD ACCUSER.

GAUMONT.

We see gathered in the dining-room of a boarding-house a group at lunch. One by one, having satisfied their hunger, they retire, leaving a party of three, consisting of the daughter of the house and two male boarders, who are rivals in love, both seeking the hand of the daughter. We soon see that one is favored more than the other, who goes off in high dudgeon, threatening them with his fists as he retires. Left to themselves, the man begins to make love to the girl; his advances being reciprocated, he proposes marriage and is accepted, the girl seating herself on the knees of the lover, to the intense chagrin of the rejected suitor, whose evil face is seen at the window, watching them. Several years elapse; it is now shown the interior of a home, where a little boy is seen playing with his mother; the father returns. A knock at the door is answered by the wife, who ushers in the rejected suitor of six or seven years ago. He appears as a friend and is received as such by both husband and wife, who ask him to partake of their refreshments. In a little while the husband leaves the room, leaving his wife and child with the friend. He abuses the confidence placed in him by making love to the wife. The return of the husband interferes with the progress of the love-making. The husband obtains a situation for his old rival and we see them at work on some heavy masonry, working upon a scaffold. By and by the men seem to find a bone of contention, and quarrel, which finally ends in blows. The false friend, dealing a blow upon the husband's chest, knocks him from the scaffold. Starting back in terror, he peers over the edge of the scaffold, then makes his way to the ladder, descends to the ground and finds his victim on the steps of the building, with a broken back. He hurries to obtain assistance. In the meantime the little boy appears with his father's dinner pail, and seeing him stretched, mutilated, on the steps, he goes up to him and receives the last words of his father and his blessing. The murderer now appears with assistance, and they carry the victim to the hospital, where we see him, swathed in bandages, breathing his last in the arms of his wife, who has been hastily summoned to the bedside of the husband. The doctor and police in attendance are startled by the appearance of the little boy, who accuses the rival of being the cause of his father's death, to which he confesses, and is at once taken in custody by the police, to suffer the penalty of his crime.

SAVED FROM THE WRECK.

GAUMONT.

The interior of a fisherman's cottage, where the husband, wife and child are enjoying their dinner. Ere they have finished, the door is opened by one of the mates of the fisherman, who tells him the fleet is ready to sail. Kissing his wife and child, he goes with the mate. We see the fleet of boats on their way to the fishing grounds. Some time has elapsed, much longer than usual for the return of the boats, when the wife, becoming anxious, goes to the lookout station to ascertain whether the boats have been sighted or not. To her dismay, the man in charge is about to raise the storm cone as a warning to mariners. He tells her there is nothing in sight. She goes to her home and anxiously awaits the abating of the storm, peering out, in her anxiety, time and again through the window, but the darkness is too intense for her to see anything. Her anxiety becomes so great that she dons her shawl, preparatory to going out. The little girl, seeing her anxiety and knowing something is wrong, begs to be permitted to go with her. The mother accedes to her request, and, both wrapped in the shawl, together they brave the storm. After reaching the beach, making their way to the promontory overlooking the bay, they anxiously peer through the darkness for a sign of the return of the fleet. None appears to their vision, and the little girl, sharing the anxiety of her mother, falls on her knees on the greensward and prays for the great "All Good" for the deliverance of her father and his companions from the dangers of the sea.

The mother blesses and thanks her, pats her on the head, and telling her to pray on, leaves her and goes to the edge of the cliff peers through the darkness of the storm. We now see in the midst of the sea a craft heavily buffeted and beaten by the waves; suddenly springing a leak, sinks out of sight, leaving the absent father and husband climbing little by little until he reaches the top, and is saved from a watery grave. The fleet of boats return to the harbor, battered and storm-tossed. The fishermen are greeted by their wives and families on their safe return and deliverance. By and by, several of the men make their way to the cottage of the missing mate, coming in and seeing the mother and daughter anxiously expecting the return of the sturdy old salt is expected to tell them the sad news of the wreck and the loss of the husband and father. Gathering her child in her arms, she tells her she is fatherless, and seeks comfort in the caresses of the child, who gives her. The old salt, in his sympathy, leaves her with the assurance that they will be cared for. A party of tourists are seen seating themselves on the rocks at the foot of the cliffs, closely scanning the horizon with their glasses and telescopes, suddenly something attracts their attention, and they question among themselves what it can be. The wife, who has not given up the hope of seeing her husband again, and who haunts the beach, observing the party, begs of them to lend her their glasses. She peers through the glass and sees a man clinging to a mast far out; fully believing it to be her husband, she rushes to the life-saving station, calls up the lifeboat men, telling them there is the danger out in the bay. They scan it with their glasses and rush the lifeboat to the water. The wife insists on going with them on their work of rescue. The lifeboat rides with the

boisterous waves, and, pulling laboriously on the oars, gradually get nearer and nearer to the mast. One of the men in the boat throws him a life line, catching it and tying it round his waist, he falls into the water and is drawn into the boat, where the wife receives him in her arms. They are quickly brought to land and to their home, where all the neighbors flock in and rejoice at the return of the one who was thought lost.

DOLLS IN DREAMLAND.

BIOGRAPH.

Here is presented a production that is unique as it is novel. A pretty little girl, awfully after her day's play in the nursery, is seen bidding her Dollies good-night and going to bed. Her eyes are soon closed in sleep, and the Dolls, of which there are quite a score, scamper off to Dreamland, where they hold high carnival, Teddy Bear acting as master of ceremonies. A luncheon is served by Teddy Bear to the now animated Dolls, after which each does a dance peculiar to their character. The warning that dawn is approaching is given and they all toddle back to the nursery to greet Little Mother when she awakes. While this film appeals particularly to the little folk, it is also highly amusing to the grown-ups on account of its many mysterious and comic incidents.

A CARIBOU HUNT.

BIOGRAPH.

Hunting scenes have ever been a leading feature in motion pictures since their inception, and the Biograph here presents a most thrilling series—a Caribou Hunt in the Barrens of Newfoundland. It starts with a scene showing the hunting party leaving Portland, Me., by train. They arrive at Millertown, N. F., where they are met by the guides, and from here the journey is made in canoes. Next is shown real camp life in the wilderness. The hunters start out in pursuit of the fleet-footed game, of which many are seen at remarkably close range. Several caribou are shot and taken in the course of the hunt. The excitement reaches a climax when one of the animals is run to the beach, and as he stands sniffing the air, a well-directed shot takes effect. Leaping forward, he plunges into the water, but a second shot follows and the magnificent caribou becomes the sportsman's trophy. This film is unquestionably an interesting hunting picture.

TO DEALERS ONLY

**Condensing Lenses,
Objectives, &c., &c.**

KAHN & CO.

104 Broadway, - New York

WANTED

Pathé Passion Play Films

State length, price and condition

MURRAY C. PROBASCO, Beloit, Wis.

THE BUYERS' GUIDE.

Films.

MANUFACTURERS.

American Biograph Co., 11 E. 14th st., New York.
Edison Mfg. Co., 15 Union st., New York.
Kalem Company, (Inc.) 131 West 24 st., N. Y.
S. Lubin, 21 S. 5th st., Philadelphia, Pa.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
Fathé Cinematograph Co., 42 E. 23d st., New York.
Selig Polyscope Co., 41 Peck court, Chicago, Ill.
Viaseop Mfg. Co., 112 E. Randolph st., Chicago, Ill.

DEALERS.

Acome Exchange, 133 Third ave., New York.
American Film Co., 87 E. Washington st., Chicago, Ill.
American Exchange, 630 Halsey st., B'klyn, N. Y.
American Film Exchange, 605 Washab Bldg., Pittsburgh, Pa.
Boswell Mfg. Co., 122 Randolph st., Chicago, Ill.
H. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
Chicago Projecting Co., 225 Dearborn st., Chicago, Ill.
Wm. H. Clune, Los Angeles, Cal.
O. T. Crawford Film Exchange, 14th and Locust sts., St. Louis, Mo.
Harry Davis, Davis Bldg., 247 Fifth ave., Pittsburgh, Pa.
Edison Mfg. Co., 304 Washab ave., Chicago, Ill.
Enterprise Optical Co., 154 Lake st., Chicago, Ill.
Erker Bros., 608 Olive st., St. Louis, Mo.
Fort Pitt Film and Supply Co., 808 House Bldg., Pittsburgh, Pa.
German-American Cine. and Film Co., 109 E. 12th st., New York.
Harbach & Co., 809 Filbert st., Philadelphia, Pa.
F. J. Howard, 456 Washington st., Boston, Mass.
C. H. Hull & Co., 209 E. 37th st., Chicago, Ill.
Kinetograph Co., 21st and Third sts., Chicago, Ill.
Kleine Optical Co., 52 State st., Chicago, Ill.
Kleine Optical Co., 662 Sixth ave., New York.
S. Lubin, 21 S. 5th st., Philadelphia, Pa.
G. Melles, 204 E. 38th st., New York.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
L. E. Quimet, 624 St. Catherine, E., Montreal, Can.
People's Vaudeville Co., 2172 Third ave., New York.
D. W. Robertson, 407 Park Row Bldg., New York.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
Wm. H. Swanson & Co., 112 Grand ave., Kansas City, Mo.
John H. Thurston, 50 Bromfield st., Boston, Mass.
Williams, Brown & Earle, 918 Chestnut st., Philadelphia, Pa.

RENTERS.

American Film Exchange, 605 Washab Bldg., Pittsburgh, Pa.
Atlas Motion Picture Co., 223 Havermeyst, Brooklyn, N. Y.
P. Baciagrupi, 167, Fillmore st., San Francisco, Cal.
Boston Film Exchange, 564 Washington st., Boston, Mass.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
Chicago Film Exchange, 120 E. 23d st., Chicago, Ill.
Consolidated Film Exchange, 143 E. 23d st., New York.
Detroit Film Exchange, Telegraph Bldg., Detroit, Mich.
Eugene Amusement Supply Co., 616 Fifth ave., Pittsburgh, Pa.
Euse Cine & Co., 59 Dearborn st., Chicago, Ill.
Wm. H. Clune, Los Angeles, Cal.
Fathé Film Service, 79 Dearborn st., Chicago, Ill.
W. E. Greene, 228 Tremont st., Boston, Mass.
F. J. Howard, 456 Washington st., Boston, Mass.
Inter Ocean Film Exchange, 99 Madison st., Chicago, Ill.
Kinetograph Co., 41 E. 21st st., New York.
Kleine Optical Co., 52 State st., Chicago, Ill.
Lammie Film Service, 167 Dearborn st., Chicago, Ill.
F. Meyers, 123 W. 27th st., New York.
J. Manasse & Co., 68 Dearborn st., Chicago, Ill.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
National Film Renting Bureau, 62 N. Clark st., Chicago, Ill.
Newcity Moving Picture Co., 876 Eddy st., San Francisco, Cal.
L. E. Quimet, 624 St. Catherine, E., Montreal, Can.
New, Foley, 49 W. 28th st., New York.
Peerless Exchange, 112 E. Randolph st., Chicago, Ill.
Pittsburg Calcium Light Co., 515 First ave., Pittsburgh, Pa.
D. W. Robertson, 407 Park Row Bldg., New York.
Geo. R. Speer & Co., 62 N. Clark st., Chicago, Ill.

Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
Wm. H. Swanson & Co., 79 S. Clark st., Chicago, Ill.
Tangle Film Co., Masonic Temple, Chicago, Ill.
John H. Thurston, 50 Bromfield st., Boston, Mass.
20th Century Optiscop, 91 Dearborn st., Chicago, Ill.
U. S. Film Exchange, 59 Dearborn st., Chicago, Ill.

Stereopticons.

Chas. Bestler Co., 251 Centre st., New York.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
Walter L. Isaacs, 81 Nassau st., New York.
C. B. Klein, 662 Sixth ave., New York.
L. M. Swaab, 338 Spruce st., Philadelphia, Pa.
S. Lubin, 21 S. 5th st., Philadelphia, Pa.
L. Manasse, Tribune Bldg., Chicago, Ill.
McAllister, 49 Nassau st., New York.
McIntosh Stereopticon Co., 37 Randolph st., Chicago, Ill.
Joseph Menchen Electrical Co., 354 W. 50th st., New York.
Moore, Bond & Co., 104 Franklin st., Chicago, Ill.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
Pioneer Stereopticon Co., 237 E. 41st st., New York.
Richter Optical Lantern Co., 23 E. 14th st., New York.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
L. M. Swaab, 338 Spruce st., Philadelphia, Pa.

Moving Picture Machines, AND SUPPLIES.

Acome Exchange, 133 Third ave., New York.
H. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
Chicago Film Exchange, 133 S. Clark st., Chicago, Ill.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
Chas. Bestler Co., 251 Centre st., New York.
Eug. Cine & Co., 59 Dearborn st., Chicago, Ill.
Edison Mfg. Co., 31 Union sq., New York.
Edison Mfg. Co., 304 Washab ave., Chicago, Ill.
Enterprise Optical Co., 154 Lake st., Chicago, Ill.
Erker Bros., 608 Olive st., St. Louis, Mo.
German-American Cine. and Film Co., 109 E. 12th st., New York.
Harbach & Co., 809 Filbert st., Philadelphia, Pa.
Wm. H. Havill, 88 S. State st., Chicago, Ill.
Keller & Co., 463 Greenwich st., New York.
Kleine Optical Co., 52 State st., Chicago.
C. B. Klein, 662 Sixth ave., New York.
S. Lubin, 21 S. 5th st., Philadelphia, Pa.
McIntosh Stereopticon Co., 37 Randolph st., Chicago, Ill.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
Wm. H. Havill, 88 S. State st., New York.
N. Power, 117 Nassau st., New York.
Pittsburg Calcium Light Co., 515 First ave., Pittsburgh, Pa.
D. W. Robertson, 407 Park Row Bldg., New York.
Selig Polyscope Co., 41 Peck court, Chicago, Ill.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
Wm. H. Swanson & Co., 79 S. Clark st., Chicago, Ill.
20th Century Optiscop, 91 Dearborn st., Chicago, Ill.
20th Century Optiscop Co., 2 W. 14th st., New York.
Williams, Brown & Earle, 918 Chestnut st., Philadelphia, Pa.

Song Slides.

FOR ILLUSTRATED SONGS.

Boswell Mfg. Co., 122 Randolph st., Chicago, Ill.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Chicago Slide Exchange, 225 Dearborn st., Chicago, Ill.
Chicago Transparency Co., 69 Dearborn st., Chicago, Ill.
Elite Lantern Slide, 207 W. 34th st., New York.
Selig Polyscope Co., 59 Dearborn st., Chicago, Ill.
Elite Lantern Slide, 207 W. 34th st., New York.
C. B. Klein, 662 Sixth ave., New York.
S. Lubin, 21 S. 5th st., Philadelphia, Pa.
Miles Bros., 10 E. 14th st., New York.

Miles Bros., 790 Turk st., San Francisco, Cal.
McIntosh Stereopticon Co., 37 Randolph st., Chicago, Ill.
Moore, Bond & Co., 104 Franklin st., Chicago, Ill.
Scott & Van Alstede, 59 Pearl st., New York.
Selig Polyscope Co., 41 Peck court, Chicago, Ill.
Alfred Sisson, 32 W. 11th st., New York.
Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
De Witt C. Wheeler, 120 W. 31st st., New York.
Calcium and Electric Light.
OX-HYDROGEN GAS MANUFACTURERS.
Brooklyn Calcium Light Co., 112 Front st., Brooklyn, N. Y.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Carroll Electric Mfg. Co., 218 N. Ashland ave., Chicago, Ill.
Cincinnati Calcium Light Co., 103 Fourth st., Cincinnati, Ohio.
Coleman & Newton, 237 E. 41st st., New York.
Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
Geo. Electric Co., 419 W. 42d st., New York.
Wm. H. Havill, 88 S. State st., Chicago, Ill.
Indiana Calcium Light Co., 116 S. Capital ave., Indianapolis, Ind.
New England Calcium Light Co., 9 Way st., Boston, Mass.
New York Calcium Light Co., 410 Bleeker st., New York.
New York Calcium Light Co., 309 S. 51st st., Philadelphia, Pa.
Philadelphia Calcium Light Co., 621 Commerce st., Philadelphia, Pa.
Pittsburg Calcium Light Co., 515 First ave., Pittsburgh, Pa.
St. Louis Calcium Light Co., 516 Elm st., St. Louis, Mo.
Nelson Wrecks, 217 William st., New York.
Windhorst & Co., 104 N. 12th st., St. Louis, Mo.

Music Publishers who Issue Song Slides.

Leo Feist, 134 W. 37th st., New York.
Chas. K. Harlow, 125 W. 37th st., New York.
F. J. Haviland Publishing Co., 125 W. 37th st., New York.
H. & W. Rogers, 43 W. 28th st., New York.
Melville Music Co., 55 W. 23rd st., New York.
Mills Music Publishing Co., 28 W. 29th st., New York.
New York Music Publishing House, 1433 Broadway, New York.
Jerome K. Remick & Co., 45 W. 28th st., New York.
Maurice Shapiro, Broadway and 39th st., New York.
Joseph W. Stern Co., 102 W. 38th st., New York.
Harry Von Tilzer Co., 37 W. 23rd st., New York.
M. Witzmark & Sons, Witmark Bldg., 144-146 W. 37th st., New York.

Condensers and Lenses.

Kahn & Co., 194 Broadway, New York.
C. B. Klein, 662-624 Sixth ave., New York.
Kleine Optical Co., 52 State st., Chicago, Ill.

FOR SALE

Half interest in Wonderland at St. John. N. Y. Moving Pictures and Illustrated Songs. To persons capable of taking management that understands operating. Only small amount required down, vuswer direct to Mills & Mills, P. O. Box 214, St. John, N. B., Canada, or Mills & Mills, Halifax, N. S.

WANTED

to buy one hundred sets of illustrated song slides. State price; Address, SLIDES, P. O. Box 450 N. Y.

for a four months trial subscription to the

AMERICAN-PHOTOGRAPHY

Monthly 15c. per copy \$1.00 per Year

The best illustrated and most instructive magazine published exclusively for Photographers.

Address:

AMERICAN PHOTOGRAPHY
361 Broadway New York

Moving Picture Combine.

NEW CORPORATION AIMS TO PROTECT LICENSES, AMONG OTHER THINGS.

A certificate of incorporation of the Moving Picture Exhibitors' Association was filed in the office of the County Clerk on June 3. The objects of the association are to promote the interests of the members, to prevent the use of improper pictures, to devise and adopt methods for the more effective observance of the laws and ordinances, and to prevent the cancellation of licenses without the holder having an opportunity to be heard.

Licenses for moving pictures and common shows issued by the Mayor, through the Bureau of Licenses, have hitherto been considered permits revocable at will and without previous trial of any complaint made. The association, through its counsel, Florence J. Sullivan, has brought a test case in the Supreme Court to settle the question of the revoking of a license without a hearing, and a decision is expected in a few days.

Nicola Seraphine is president of the new association.

Kalem Company (Inc.)

Under the corporate name of the Kalem Company, three of the best known men in the manufacturing and selling end of the moving picture business have for some time been placing a new and very attractive line of films on the market. The trio consists of George Kleine, of the Kleine Optical Company, of Chicago; Samuel Long and L. J. Marion. Mr. Kleine is president of the Kalem Company; Mr. Long, vice-president, and Mr. Marion, secretary-treasurer. Perhaps no three names could be mentioned which are more closely connected with motion picture work from its inception. Mr. Kleine's Chicago house has handled the leading makes of films and projection machines since the first Edison apparatus was put out. Mr. Long and Mr. Marion have both been connected with one of the oldest concerns throughout its whole period of development, the former as superintendent of all factory operations and the latter in charge of the studio and selling end. The most widely used methods of handling films from the raw stock to the finished product, as well as many of the automatic machines used in developing and printing, are the product of Mr. Long's remarkable mechanical ability. Mr. Marion is perhaps best known as an originator of attractive subjects. His "Personal" was the first of the long list of similar subjects turned out in this country and abroad, and no films have ever achieved greater popularity than his "Lost Child" and "Moonshiners."

The Kalem Company has its plant and headquarters in the six-story building at 131 West Twenty-fourth street, New York, in the heart of the theatrical district, and its studio near Stamford, Conn. Among the best known products are "The Runaway Sleighbelle," "The Dog Snatcher," "Bowser's House-cleaning," "New Hired Man" and the "Gentleman Farmer." Its next production, "The Pony Express," is said to be the acme of western romance and adventure.

Kalem films are manufactured by the new and exclusive Kalem process and are of exceptional photographic value. They are made additionally attractive by illus-

trated sub-titles in the form of cartoons drawn by a celebrated newspaper artist.

The new concern, because of its personnel, has been born practically full-grown, and in its capacity and output compares very favorably with the better known and longer established film plants. A complete description of "The Pony Express" will be given in next week's issue, and in the future Kalem films will be regularly listed in our columns.

Owing to the great demand on our space this week, several interesting film descriptions are held till next issue, also the second instalment of

Electricity for the Operator.

MOVING PICTURE MACHINES

AND FILMS

Edison Kinetoscope

The Power Cameragraph

KLEINE LENSES for Picture Machines Cover the Whole Range of PRACTICAL PROJECTION.

SUPPLIES OF ALL KINDS

Send for Catalogue P.

C. B. KLEINE

664 Sixth Avenue

NEW YORK

EBERHARD SCHNEIDER

MOST complete workshop in optics, mechanics and electricity in the U.

S. A. Special machinery or everything belonging to Chronographic Photography and their numerous appliances. Film perforating, printing, developing, coloring, slide making. Nickelodeon announcement slides.

Planing, milling, gear-cutting, electroplating, lens grinding, and designing. 300-000 feet of choice film subjects to rent from.

Manufacturer of the world's celebrated moving picture machine, "THE MIROIR VITÆ," a masterpiece of optical and mechanical workmanship; fire-proof, with 100 features above any apparatus in the world.

German-American Cinematograph and Film Co.

109 E. 12th STREET.

NEW YORK

GOING!!

There is a big demand for that fine lot
of NEW FILMS recently imported
for the American Market, by

MILES BROS.

They are for
RENT or SALE

Get your standing order in for these good things

We are Headquarters for Machines, Films, Slides, and all Supplies

We equip Moving Picture Theatres
from lobby to sheet

WE HAVE THE LARGEST STOCK IN THE WORLD

Powers' Cameragraph Shipped same day order is received

Hub
Theatre,
Boston

MILES BROS.

10 E. 14th St., NEW YORK CITY

790
Turk St.
San
Francisco



The only Independent Weekly Journal published in the interests of Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Lantern Lectures and Lantern Slide Makers

PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 15.

June 15, 1907

Price, 10 Cents

Selig Polyscope Co.

SELIG FILMS AND THE POLYSCOPE

now ready for delivery

THE MASHER, 440 feet

CODE-ADDRESSER

Full of comic surprises and unexpected situations. A laughing success. Watch for announcement of our new Western feature subject

Are You Buying a Moving Picture Machine?

The essentials that control your decision are
Durability, Simplicity and The Projection of a Steady Picture

IN THESE RESPECTS THE POLYSCOPE CHALLENGES COMPARISONS

The demand for the Polyscope "TALKS" and tells the story of its quality

LET OUR NEW CATALOGUE TELL YOU MORE ABOUT IT * FREE ON APPLICATION

THE SELIG POLYSCOPE CO.

(INCORPORATED)

43-45 PECK COURT, CHICAGO, ILL.

KALEM FILMS

(The New Line)

THE PONY



The Pony Express Rider is one of the great figures in the history of the West. Before the advent of the railroads his duty was to carry the mails through the wilderness harassed on every side by Indians and Highwaymen. In this production the hero is entrusted with a packet of money to carry to a distant point. The hand of the ranchman's daughter is to be his reward for safe delivery. A band of Mexican vaqueros waylays him and the packet is stolen. The hero is saved by his faithful horse and rides back to give the alarm. The cowboys are aroused and a posse starts in pursuit. After a thrilling chase the villain is captured and money recovered and the hero triumphs.

Nine big scenes with cartoon titles, 1. G. 1. The Pony Express Rider and his horse Silver Heels. 2. Cowboys vs Greasers. 3. The \$10,000 packet. 4. Rendezvous of the Greasers. 5. The Ambush. 6. Mexican Revenge. Saved by Silver Heels. 7. The Alarm. 8. The Chase. 9. The Express Rider wins his Bride.

Recent KALEM Comedy Hits
The Gentleman Farmer, 720 ft.
The New Hired Man, 375 ft.
Bowser's House-Cleaning, 373 ft.
The Dog Snatcher, 350 ft.
A Runaway Sleighbelle, 350 ft.

Selling Agents:
KLEINE OPTICAL CO.
52 State Street
CHICAGO

Magnificent Horsemanship: Wild Western Scenery, Romance and Adventure Happily Blended. Length, 880 feet

KALEM COMPANY, Inc., 131 West 24th St., New York City

CLASS A FILMS
15 Cents per foot

Exhibition Model \$115.00
Kinetoscope

EDISON

CLASS B FILMS
12 Cents per foot

Universal Model \$75.00
Kinetoscope

FILMS AND PROJECTING KINETOSCOPES

THE RECOGNIZED
GREAT HISTORICAL PRODUCTION
DANIEL BOONE

OR
Pioneer Days in America
PERFECTION ITSELF
ADJECTIVES UNNECESSARY

No. 6312. CODE VELLOBBIG.
CLASS A. \$150.00.
Send for

Illustrated Descriptive Circular No. 311.

Another Up-to-the Minute
Edison Comedy Hit
THE "TEDDY" BEARS

A Laughable Satire on the Popular Craze,
A SURE MONEY GETTER. A ONE BEST BET.

Beautifully Mono-Tinted.
Photographically Perfect.
935 feet CLASS A. \$140.25.

6313. Code, Veilmondig.

Send for Illustrated Circular No. 317.

Send for Latest Catalogue and Illustrated Circulars.

EDISON MANUFACTURING CO.,

MAIN OFFICE AND FACTORY, ORANGE, N. J.

Chicago Office, 304 Wabash Avenue,

New York Office, 51 Union Square. Cable Address, Zymout, New York.

STANDARDS THROUGHOUT THE WORLD
LOST IN THE ALPS

A thrilling story of Adventure and Rescue
EXTREMELY NOVEL INTENSELY INTERESTING

SYNOPSIS OF SCENES:
The shepherd's home—Children leaving cabin with father's dinner—The shepherd and his flock—The day men—Children leaving for home—The storm—Lost in the mountains—Struggling through snow—Barricade to the snow—The frantic mother at home—The shepherd's return—Of the monastery—Dog in search party to the rescue—Desperate search through the mountains—St. Bernard dogs on the trail—St. Bernard dogs' wonderful activity—Discovery and rescue by the dogs—Home at last—Tableau—The Dog in "Uncle Sam." Blue Ribbon Winner, Madison Square Garden, New York City, 1907.

No. 6324. Code VEEMEESTER. 830 ft. Class A. \$124.50.
Send for Illustrated Descriptive Catalogue No. 319.

JAMESTOWN EXPOSITION

INTERNATIONAL NAVAL REVIEW, Hampton Roads, Va.

No. 6325. Code VEENARDE. 600 ft. Class A. \$75.00.

Sold Complete or in 100 foot lengths

Scenes and Incidents, Panama Canal (Class A)

Panama Columbus Point and Atlantic entrance to Canal, 950 ft. Fire Run, Colos Fire Dept. Under Construction, 1150 ft. Panorama ruins of Old French Machinery, 1100 ft. "Making the dirt fly," 290 ft. Panama's Culera Cut, 1550 ft. U. S. Sanitary Band Fomenting a house, 100 ft. Machine men clearing a jungle, 100 ft. Old Market Place, Panama, 120 ft. Jamaica negroes "doing" a two-step, 100 ft.

Send for Illustrated Descriptive Circular No. 321.

OFFICE FOR UNITED KINGDOM:

25, CLERKENWELL ROAD, LONDON, E. C., ENGLAND.

SELLING AGENTS:

THE KINETOGRAPH CO., 41 East 2nd Street, New York.
PETER BACIGALUPI, 1107 Fillmore Street, San Francisco, Cal.
GEORGE BRECK, 530-534 Grove Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES.



PUBLISHED EVERY SATURDAY.

World Photographic Publishing Company, New York.

Alfred H. Saunders, Editor.

J. P. Chalmers, Associate Editor and Business Manager.

1., JUNE 15th. No. 15.

SUBSCRIPTION PRICE: Two dollars a year in advance. Free to all subscribers in the United States, Canada, Mexico, Haiti, Porto Rico and the Philippine Islands.

FOREIGN SUBSCRIPTIONS: Three dollars per year, in advance, postpaid.

TO PREVENT loss or delay of mail, all communications should be addressed to P. O. Box 450, New York City.

ADVERTISING RATES:

Whole Page	\$50.00
Half Page	25.00
Quarter Page	12.50
Single Column (next reading matter)	20.00
One-Eighth Page	6.25
One-Sixteenth Page	3.25
One-Thirti-second Page	2.00

MISCELLANEOUS ADVERTISEMENTS will be accepted at the following rates: **SALE OR EXCHANGE, Private**, per line minimum, 50c. per issue. **Dealers or Manufacturers**, 15c. per line minimum, \$1.00 per issue. **HELP WANTED:** 10c. a line; minimum, 25c. **EMPLOYMENT WANTED:** (Operators only) No charge.

TO ADVERTISERS: The **MOVING PICTURE WORLD** goes to press Thursday morning of each week. No advertisements can be inserted and no changes can be made in standing ads unless they reach us by 10 A.M., Thursday.

Remit by express money order, check, P. O. order or registered letter. All cash enclosed with letter is at the risk of sender.

EUROPEAN AGENTS:

INTERNATIONAL NEWS COMPANY
Beams Building, Chancery Lane, London, E. C.

Editorial.

MOVING PICTURES PLAYED OUT?

Press clippings from near and far (a very, very small percentage of the whole), have been received, including one from a theatrical paper, to the effect that the moving picture *craze* (?) is on the wane. In the latter case, the wish may be father to the thought; but, while they are receiving large emoluments, in the shape of advertising from the manufacturers, dealers and renters of films we think great caution ought to be exercised before giving voice to such reports. We know the rapid advance made in public favor of the five-cent theater is a bitter pill for theatrical men to swallow, and that receipts have gone down considerably with many houses, owing to the growing desire of a discriminating public to see the pictures. The abortive attempt on the part of a syndicate to oust the cuckoo from the nest showed conclusively that the people appreciate the fare provided by the nickelodeons. Hence the conversion of large theaters to meet the growing demand. Will the moving pictures oust the drama? Hardly. The legitimate will always have its patrons, but the prices are far above the means of the vast majority of the city population, and until a "National Theater" supported by the state, and free to the citizens is built in every large center, the poorer class will sigh in vain to gain admittance thereto. Moving pictures played out? Indeed, no! They have only just begun to develop. The public taste is growing and improving, and it is asking for natural scenery, travel stories, tales with a moral. The manufacturers are being besieged with orders for films of this nature, and we hear of factories being built to accommodate the demand, here and abroad. The educational end of the question has been only lightly touched to the present, and the example set by manufacturers in England, France, Germany and Norway, will soon be adopted here. To look back to 1895, when the first films were publicly exhibited, and voted a failure although a curiosity, and watch the various improvements made step by step, until the public were content to sit for an entertainment of two hours and not tire, as they have done for the past six seasons at Birmingham, England, and will be willing to do so here, shows conclusively to our mind that the pictures are anything but played out. We will revert to this subject again in the near future.

NOTICE.—If you wish to get your copies regularly, leave an order with your News Agent, or send us \$2.00 for one year's subscription.

Electricity for the Operator

By H. MEREDITH-JONES, M. E., C. E.

Continued from Page 196

THE UNITS OF MEASUREMENT.

This chapter refers only to the necessary units of measurement that the writer will use in the course of these articles and that are absolutely necessary for the use of an operator who intends to familiarize himself with a thorough practical as well as a good theoretical knowledge of every-day electrical practice.

This chapter is subdivided into the following groups, viz.:

- The Fundamental Units.
- The Derived Mechanical Units.
- The Practical Electric Units.
- The Units of Light.
- Photometry or Measurement of Light.
- Tables of Symbols.

At the "Paris Congress" held in France, April, 1884, a number of electrical engineers and scientists were called together to establish a correct universal system of measuring electricity by means of a set of standards or units. This congress was originated by the French Government, who were desirous that France, then one of the leading nations in electrical matters, should assemble such a congress, at which the question of the standards or units of electrical measurement was settled. These standards have never been changed and are adopted universally. So well arranged are they, that they have met all advanced conditions and requirements of electrical developments. Of course, there have been other congresses at which electrical engineers have improved and added to them as new developments took place.

The names given to the various units were done so in honor of great men in the electrical world who were pioneers; such as the volt after Volta, ampere after Monsieur Ampere, ohm after Dr. Ohm, and others. These names are therefore merely names of distinction to represent some unit of measurement.

THE FUNDAMENTAL UNITS.

The system of the "Paris Congress" started with three fundamental units, which composed a simple system known popularly among electricians as the C. G. S. system of units, on account of the first letter of their individual names, and are as follows:

- The Centimetre as the unit of Length.
- The Gramme as the unit of Mass.
- The Second as the unit of Time.

THE CENTIMETRE.

The centimetre is equal to four-tenths of an inch in length, nearly; it is the one-thousandth-millionth part of a quarter of the circumference of the earth at the equator, and is to-day the French unit as well as the unit of the metric system of measurement. The centimetre is nearly $25/64$ ths (twenty-five sixty-fourths) of an inch on an every-day rule. The centimetre is the one-hundredth part of a metre and is itself subdivided into lesser parts called millimetres, which are the tenth part of a centimetre and the thousandth part of a metre. A metre is similar to our yards and measures $39\frac{1}{3}$ inches, approximately. Remember, there are ten millimetres in

a centimetre, one hundred centimetres in a metre, and one thousand metres in a kilometre.

THE GRAMME.

The gramme is equal, approximately, to fifteen and one-half grains; it represents the mass (or sometimes called weight) of a cubic centimetre of water at four degrees centigrade.

Mass is the quantity of matter in a body; to illustrate further, about the amount of weight a gramme would be when you divide an ounce into twenty-eight parts, each part would represent approximately a gramme. A thousand grammes is known as a kilogramme.

THE SECOND.

The second is always for general use in practical work taken as the sixtieth part of a minute according to the watch, but its standard was the time of one swing of pendulum making 86,164 swings in a sidereal day, or the $1/86,400$ th part of mean solar day. This unit is so well known to all operators through its daily use that further explanation of it would be unnecessary.

THE DERIVED MECHANICAL UNITS.

AREA.—The unit of area is the square centimetre; that is, a square whose four sides each measure one centimetre in length.

VOLUME.—The unit of volume is the cubic centimetre; that is, a block or cube all the six sides of which measure a centimetre in length each. A cube has six faces or sides, like a die or box.

VELOCITY.—Is the rate of motion. It involves the idea of direction as well as that of magnitude. Velocity is uniform when the rate of motion does not change; that is, when equal spaces are traversed in equal intervals of time. The unit of velocity, the velocity of a body which moves through a distance in unit time, or the velocity of one centimetre per second. Velocity is more familiarly spoken of as speed.

MOMENTUM.—Is the quantity of motion in a body, and is measured by the mass (weight) multiplied by the velocity.

To more popularly illustrate these last two units, I will take, for instance, a boy weighing fifty kilogrammes running down the street after a dog, and he is running with a speed, say, of one hundred centimetres per second; that is, in every second of time he covers one hundred centimetres of the length of the street. That is the velocity of the boy. You know when you run fast that you cannot stop immediately or suddenly unless you strike an immovable object, such as a wall; now, that is due to the momentum you have gained through your own weight multiplied by the velocity with which you were running; so, in the case of the boy running at a velocity of one hundred centimetres per second multiplied by his mass of fifty kilogrammes equals the momentum of the boy.

HORSE-POWER.—33,000 ft.-lbs. per minute, or 550 ft.-lbs. per second. A ft.-lb. (foot-pound) is one pound raised one foot high. A horse-power is 33,000 pounds lifted one foot high in one minute; or may be any number of pounds which, multiplied by the number of feet through which they are lifted in one minute, which will equal 33,000, or equal a horse-power. For example, thirty-three pounds lifted one hundred feet in a minute would equal a horse-power of energy. This unit was adopted by James Watt, of Birmingham, England.

the inventor of the steam engine, as a unit for measuring the power of his engines, because he found it to be the average work of a draught horse in those days.

An electrical horse-power equals 746 watts (a watt is explained elsewhere in this chapter under heading, "The Watt").

PRACTICAL ELECTRIC UNITS.

THE VOLT.

The first unit to be considered is the unit of pressure or force that moves and causes to move any electric current. It is called the "volt," and is the name given the electric unit of pressure as the "pound" is to the pressure of steam, water, etc.

The volt is sometimes referred to as the "electro-motive force," and is called the E. M. F., and has the symbol "E" given to it for use in working out any calculation.

The electro-motive force, or volt, is equivalent to the difference of potential or pressure between two points. The Legal Volt is the electro-motive force which maintains a current of one ampere in a conductor or wire whose resistance is the Legal Ohm. A volt is about seven per cent. less than the E. M. F. of a standard Daniell's cell or battery.

Remember that the electro-motive force is written as E. M. F. and is spoken of as such in general practice.

THE AMPERE.

The second practical unit of electrical measurement is the unit of the flow of current, and is known as the "ampere."

The Legal Ampere is the current that will decompose the ten-thousandth part of a gramme of water into its two gases, oxygen and hydrogen, or it is the current that will deposit in an electro-plating bath four grammes of silver per hour. This is approximately correct.

The milliampere is the one-thousandth part of an ampere.

THE OHM.

The third unit of electrical measurement is the unit of resistance, called the "ohm."

The ohm is equal to the resistance of a column of pure mercury (quicksilver) one square millimetre in cross section, and one hundred and six centimetres long, at the temperature of melting ice.

The megohm equals one million ohms.

The microhm equals the one-millionth part of an ohm.

THE COULOMB.

The fourth unit of electrical measurement is the unit of the quantity of current and is called the "coulomb."

It is always symbolized by the letter "Q" for quantity. It is the quantity of current given by one ampere in one second.

THE FARAD.

The fifth unit of electrical measurement is the unit of capacity; that is, the capacity of anything to hold electricity, just as a bucket holds five gallons.

It is known as the "farad."

A farad is the capacity defined by the condition that a coulomb charges to the potential or pressure of a volt. The microfarad is the capacity of one-millionth of a farad.

THE WATT.

The sixth unit of electrical measurement is the unit of power, called the "watt."

It is the power conveyed by a current of one ampere through a conductor or wire, whose ends differ in pressure by a volt, and is called a watt. Therefore it is one

volt multiplied by one ampere. For instance, a current of 15 amperes flowing through a conductor or wire at a pressure of 100 volts, will be 15 amperes \times 100 volts = 1,500 watts. Now, there are 746 watts in an electrical horse-power, as already explained under heading of horse-power; so, by dividing the number of watts by the number 746, we get the number of electrical horse-power. For example, if we take the above case of 1,500 watts and divide it by 746, it gives us approximately 2 horse-power.

Current is generally measured and sold by the number of watts or watt-hours; now, a watt-hour is the amount of one watt for one hour and 1,000 watt-hours constitute a unit in this case. For example, a current of 10 amperes flowing at a pressure of 100 volts for one hour equals 1,000 watt-hours, because $10 \times 100 = 1,000$, and so any other combination of amperes and volts equalling 1,000 watts for an hour would constitute a 1,000 watt-hour unit.

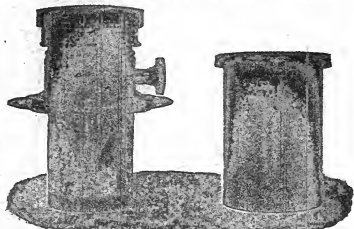
THE JOULE.

The seventh unit of electrical measurement is the unit of work or heat, called the joule. It is the work done or heat generated by a watt in a second, or, in other words, it is the work done or heat generated in a second by an ampere flowing through the resistance of an ohm; or, again, we may take the heat generated by a coulomb running down through a difference of potential or pressure of one volt.

This unit is used for measuring the amount of heat given off, say, by a resistance coil or any other electrical apparatus. It is well known that an electric current flowing through a resistance box or rheostat of any kind gives off heat, and, since any work done means heat generated, they are one and the same thing. For example, when you work hard you get warm, and the harder you work the warmer you get; so, you see, if you think for a moment, that work done and heat generated are one and the same thing. All electric currents flowing through wires, conductors, or any form of apparatus always generate heat more or less as the work is done or overcome; of course, sometimes the heat is almost imperceptible, except to a very sensitive thermometer placed against the wire or apparatus and the reading taken at various times or long intervals and it is by this method one can determine the amount of waste of electricity through heat.

(To be continued.)

A Seen to Operators the New POLYOPSE LENS



Gives pictures of any desired size on the screen, without changing the position of the lantern. Simply racking the bellows out or in and re-focusing the lens does the trick.

Send for descriptive circular and terms

WILLIAMS, BROWN & EARLE, 918 Chestnut St., Philadelphia, Pa.

How the Cinematographer Works and Some of His Difficulties.

Continued from page 213

"Another interesting one is a deer-stalking scene taken near Pinehurst. Deer-stalking as it is pursued at present means that a man takes a camera and goes out to hunt his prey. It is just as exciting as hunting with a rifle, does not interfere with any legal prejudices and requires as much technique if not more than the use of a rifle.

"The film shows a man with a camera chasing a deer. That is, the artist with his outfit is following closely the man who is working another camera. It is very amusing and gives you a very good idea of the timidity of the deer and the difficulty of getting within range.

"An interesting game series was taken recently on the private fishing grounds of Lord Strathcona, showing the complete view of the landing of a salmon.

"The cinematograph man has to follow the fisherman in a boat and finds great difficulty in getting a range that will show him the whole fight from start to finish, but there are probably no photographs which show such splendid action as these. The tarpon is to be taken next, and it will be interesting for sportsmen to witness the difference of method in landing these two famous fighting fish.

"The wild turkey is rapidly becoming extinct. A cinematograph hunt was arranged in Virginia under the guidance of one of the most famous turkey men in the country, old Everett, who, it is asserted, could call a turkey back to life. He belongs to the so-called 'po' white trash and is an interesting character.

"He uses a couple of dry turkey bones for the call, manipulating them in some weird way, and suddenly you hear the rush of wings as the turkeys leave their nests in the high branches, and then the fun begins.

"Another series just completed is the quail shooting at Pinehurst, and there is always a steady trade with series like the Meadowbrook Hunt and the automobile races.

"The usual every-day series involve not a little trouble. A thoroughly equipped theater is necessary, whose proportions are properly adjusted and scenic artists who can paint any backgrounds necessary. One day, taking the representation of some comic song, like 'Everybody Works But Father,' where is employed the best character artists, and the next the whole interior will be turned into a representation of the Pennsylvania tunnel.

"When an out of door scene is depicted Biograph Co. chooses a suitable locality and oftentimes many amusing experiences are the outcome of their trips. Lately, in New Jersey, they portrayed the rescue of a child from a burning house by a passing pedestrian.

"They obtained permission from the authorities, but had neglected to warn a neighboring company of fire ladders, composed of the busiest men in the place. They got to the scene of the red property fire and smoke all right, with a great clatter and din, leaving luncheons, clients and trade for the purpose.

"In another rescue which took place in a retired part of New York State near the Hudson, where a high fence protected us from the highroad, what was their amazement to see two elderly men, who turned out to be physicians, scaling that fence with a celerity you wouldn't have believed possible from their dignity and age, if you hadn't seen it.

"They had a similar difficulty with a farmer who mistook a biograph kidnapping for the real thing and raised a hue and cry that started the whole village at our heels. This gave the artist an opportunity to get in a very realistic picture of an infuriated mob in action. It was they chose that locality, for if it had taken place out West I suppose they would have added a few bullets to the joy of the occasion.

"Lately, to finish a melodramatic series where a woman exposes the dishonesty of a man, who responds by throwing her into a mill pond, they allow the leading man to bring along a feminine friend, who, he said, could do the work and was able to swim. As the pond had a depth of thirty feet, naturally they made this accomplishment a necessary part of the contract.

"When they arrived after half a day's journey the girl confessed that she could not swim a stroke, but she placidly insisted on being thrown in the water, trusting to the stalwart rescuer who, of course, appears on the scene to take her out. He did it all right and the picture was successful, for the struggle of the girl was a real one, but for a few minutes some of them had their hearts in their mouths.

"Another time one of the girls hired to depict a similar dramatic episode jumped from the rear of a ferryboat into the North River. This one was a fine swimmer and the boats were near to pick her up, but unfortunately her skirts became entangled and if it had not been for the prompt work of the men stationed there she would certainly have lost her life.

"Lying down on the tracks in front of an approaching train to be rescued at a critical moment by a party of train men is another method of earning both money and excitement, each provided in a large quantity, for people who risk life and limb, or at least who run the chance of an unpleasant notoriety, demand high salaries, and get them.

"At the big Holloway farm near East Orange they had an amusing fox hunt and a pack of hounds took part in it, while the staff were arrayed like the tulips of the garden, in pink coats and fine linen.

"They had the whole place at their disposal and even had a genuine fox, which, however, was not allowed the freedom of the place, but was concealed in a basket held on the arm of one of the character artists who impersonated an old woman just returning from market.

"She was given a good start and then the hounds and the party gave a view halo, and after her they scurried. She climbed stone walls, and scaled up one side and down another of a hay rick, she forded streams and jumped ditches.

"Finally she was cornered and the chase ends in well portrayed disgust as the sports see what they have been pursuing all day. The most amusing part of this episode was that a lot of genuine sportsmen had tagged along to get a try at the brush."

(To be continued.)



We interviewed the promoter of a new company, who announced the advent of a new moving picture machine shortly to be placed on the market. He claims many unique qualities for the machine, which is smaller and more simple in construction than any at present on the market.

The arc light may be used, yet fine results can be obtained with high power incandescent lamps attached to the ordinary lamp socket. The principal claim is for acetylene gas; the makers have constructed an explosion proof tube, to run 240 hours at a cost of \$1.00. The weight of the apparatus is approximately 10 pounds, guaranteed to be fire-proof, and will sell for \$80.00 complete.

The American Moving Picture Company has opened an indefinite engagement at the Town Hall Theater, Saratoga Springs, N. Y. The management announces that they will give exhibitions every hour from 3.30 to 9.30 p. m. every day for the balance of the season unless the theater is occupied by larger theatrical attractions. Illustrated songs form a portion of the program and the moving pictures chosen are all new and up-to-date.

A new amusement enterprise, known as the Star Theater, is to be opened by W. C. Stonaker and Frank Sturges in the Armory building, Danbury, Conn. In connection with the regular moving picture attractions there will be illustrated songs and a vaudeville act. The hall is being arranged to accommodate about 500 persons, elevated seats being installed. It is the expectation of the promoters to open the new theater on Monday, June 17.

The Theatorium, the new moving picture theater recently so handsomely fitted up on Market street, Wilmington, N. C., opened its doors to the public last week, and from all accounts is doing well.

W. A. Douque, of Herkimer, has decided to open in Oneonta, N. Y., a five-cent theater in which to give moving picture exhibitions. Mr. Douque already has several of these theaters running throughout this section of the State.

The moving picture show owned by Messrs. Shigley and Studabaker at Columbia City, Ind., opened last week. Only high-class films will be exhibited.

Two more nickelodeons are to be started in Moundsville, W. Va., within a few days, one on the corner of Second street and the other on Jefferson avenue.

C. R. Babcock, of New Haven, and Charles Van Zandt, of Willimantic, Conn., are changing the store on Masonic street, Northampton, Mass., into an amusement hall, where moving picture exhibitions will be given.

The Cohoes (N. Y.) City Hospital benefit given by Mgr. H. R. Jacobs on Wednesday, June 5, at the Cohoes Opera House when Archie L. Shepard's high-class moving pictures were the attraction, was a great success. The entire gross receipts of the matinee performances were donated to this worthy institution.

The great and increasing popularity of the biograph offers unlimited inducements and opportunities for inventors to extend the scope of this interesting novelty. A New York man, recognizing also the universal demand for postcards, has devised a card embodying a miniature biograph. The card has a compartment in the center. Fitting closely in this compartment is a pack of thin cards, one edge of the cards being bound and hinged to the base card. Printed on the cards is some interesting scene, each successive card showing the next view of the moving picture. To show the scene the cards are raised, with the thumb in a position to release each card successively. There being no complicated parts in this novelty, the cost of manufacture is said to be low enough to admit of practical use.

From Alabama we hear that another moving picture theater will be added to Birmingham's already large list of amusement houses in about a week. This new place will be on Third avenue. This will be about No. 13 of the moving picture theaters of Birmingham for white people, and this city will soon rank with Atlanta in the number of this kind of attractions.

Competition is lively among the moving picture theaters of this city, and all of them are constantly making improvements or adding to their bills, which is evidence that the business pays. The theaters that once gave only one picture at each performance for the price of 5 cents, now give two moving pictures and an illustrated song or some other feature, sometimes with several performers.

Three popular young men of Charleston, S. C., have opened a "Pictorium" in the recital hall of the Cable building, King street, with entrances on Society street, and expect to do their share towards entertaining the crowds that are now to be seen on the streets any evening. The Pictorium, as the name suggests, is a "moving picture" show. The place is comfortable, easy of access and the best of films are used, with illustrated songs and instrumental music. Charleston has a number of these pleasant and inexpensive places and the rule seems to be that the crowd visits them all in turn.

John P. Corrigan, chief of the bureau of licenses of New York, recommended to the mayor that the licenses of the so-called penny arcade places of amusement be revoked pending further investigation by the police. Commissioner Bingham already has received reports that children under sixteen years of age are allowed to enter such places. The police also have reported that many of the pictures shown in those places are immoral.

If the mayor approves the recommendation some 70 such arcades located in the Bowery, Park row, Third avenue, 125th and other streets, will be closed by the police.

Here's something new from Charleston, S. C.: A new feature is added to the already popular amusement enterprise which has set King street to talking—it is an automobile bus service. The big fourteen-seat cars ordered by Kiddock & Byrns for city and seashore service, in connection with the auto livery company, arrived from the factory and were immediately put into commission. They were run up to "Wonderland" and the drivers and conductors announced "trips around the city and back to the starting point" at very reasonable figures. The plan was not altogether understood at first and few availed themselves of the opportunity for a moonlight ride of a novel kind. No doubt when the young folks understand the proposition they will be delighted to get up parties and make the flying trip about the city and back again to "Wonderland."

Perfection in apparatus, expert operators, comfortable theater and the finest films made, wins approval from the people of this wide-awake city.

* * *

"I have been thinking," said an observant man, "of what effect the moving picture business will have on theaters the coming season.

"The constant changing of pictures will keep alive the interest and of course the pictures will be made more and more attractive and interesting. The five cents admission will always draw and the people will be made accustomed to a low price of admission, and will decline to pay the prices heretofore charged at the theaters.

"It looks to me as if the moving pictures will in a measure be the doom of the larger attractions.

"There are, of course, some classes of shows that will hardly be affected. A minstrel show, for instance. The pictures may give the movements of the performers, but they cannot propound the conundrums or sing the coon songs. But where is there a magician who can perform the feats of appearing and disappearing and other phases of the black art as well as we can see it done by the manipulation of the camera on the moving pictures?

"Then there is the melodrama and the comedy. True, they are silent parts in the moving pictures, but they tell their stories plainly enough without words.

"The ridiculous admission fee of five cents to a cosy parlor-like place, under cooling fans, to see pictures of life scenes, in low and high life, with glimpses of foreign lands and people some of us will never hope to see, and yet read about, will, in my opinion, have a telling effect on the amusement season.

"And if, as stated, the phonograph synchronized to the picture, so as to give an opera complete, is added, then I am sure the stage will be practically deserted.

"But this is progress. The good old things are vanishing one by one, and new things up to date are taking their places."

* * *

From Auburn, N. Y., comes the news that John T. West, who recently erected a tent for the exhibition of moving pictures at the Lakeside Park, and which blew down during a wind storm, is having a serious time to get his tent repaired. He could not get the tent repaired at Auburn or in Syracuse, and has been obliged to express it to Chicago. The tent is 30 by 80 feet and will comfortably seat 500 people. The lining of the tent was badly damaged as well as a portion of the outside. The tent will be so arranged as to do away with the center pole, which if left would obstruct the view of people seeing the pictures.

For some time past there have been two moving picture shows in operation in Oneida, N. Y., and now there is another on the way. E. J. Preston, Oneida's well-known opera house manager, will enter the ranks with a new outfit. Charles Leclau, who will be associated with Mr. Preston in the enterprise, came to New York where he bought a new machine and arranged for some of the best pictures to be had. The outfit will be located in the Walrath block.

* * *

Fire in the moving picture show at No. 672 Broadway, Williamsburg, Brooklyn, N. Y., did so much damage that it will be some time before performances can be resumed. Persons living in the house rushed panic-stricken to the street, frightened by the noise made by the explosions of picture films. There was no one in the moving picture place at the time and the proprietor, Abraham Canno, cannot account for the origin of the blaze. The blaze spread to No. 670 Broadway, where it did \$1,500 damage; Canno estimates his loss at \$5,000.

* * *

Malone's (N. Y.) second new nickel theater opened for business last Thursday evening. It is called the Star and has moving pictures and illustrated songs as an attraction. Great crowds extended out into the street on the opening night.

* * *

Another moving picture show will be thrown open to the public of Natchez, Miss., within the next few days. It will be located in the new McClure building. This will give Natchez three theaters, the one on Franklin street being for colored people exclusively.

* * *

The Electric Theater, Xenia, Ohio, which has been conducted by Harrison & Phillips for several months, has been sold to the Star Amusement Company of Tippoe, Ohio. This company has formed a moving picture syndicate and now owns twenty theaters. Mr. Thomas has been made manager at Xenia.

* * *

Berlin, June 1.—The police of Berlin are making war against cinematograph exhibits.

Physicians have shown that they are injurious to the eyes. It is declared that the quivering movements of the films are most harmful, particularly to the eyes of children.

At present there are 200 cinematograph theaters in Berlin and the suburbs.

* * *

The moving picture exhibitions which drew such large audiences during the season were concluded at Duer Pavilion, College Point, L. I., N. Y. The last exhibition was for the benefit of the Flushing Hospital and the attendance was a record breaker and a neat sum was netted for the hospital. A special program and over a mile of pictures entertained the audience for three hours.

* * *

For the purpose of building a moving picture theater at 5 N. Water street, the Knickerbocker Auditorium Company, of Rochester, N. Y., has been organized and work on the building will begin at once.

The site is owned by Jacob Gerling, Sr. The officers of the company are: George Gerling, president; Sherman William H. Craig, vice-president; William B. Gerling, secretary. The board of directors is composed of Fred C. Gerling, William H. Craig, Charles Keller and Jacob Gerling, Jr.

The building will have a frontage of 27 feet on Water street and a depth of 87 feet. The structure will be four stories in height. It is expected that the alterations will cost \$50,000 and will be completed within three months.

* * *

Vaudeville on a roof garden above a church is the plan projected by Rev. Charles E. McClellen, D.D., pastor of the Fairhill Baptist Church, at Lehigh avenue and Fifth street, Philadelphia, Pa., as a means of attracting young people and others to the church, in competition with the theater and the saloon. His plan also includes the erection of a big auditorium in which to hold his entertainment during cold or inclement weather.

The sum of \$12,000 was promptly subscribed to carry out the project, when Dr. McClellen laid it before his congregation.

"It is time that Christians," Dr. McClellen said, "who would win unsaved men and women from the playhouse, the card table and the saloon to the church should provide practical means of making the latter attractive. We are confronted with a serious problem. We find men and women flocking to the theater, we find men frequenting the saloon, we find the number of theaters and saloons rapidly increasing. A radical departure in church work is needed if we are to appeal successfully to non-church-goers.

"Here in Kensington we must appeal to the workingman and his family in a sensible way. If we are to draw him and them from the baleful influence of the saloon we must furnish him and them with a means of recreation. If it should be necessary for us to supply the workingman with free lunch, one of the attractions of the saloon, in order to bring him to our church and interest him in God's work, then I would be in favor of doing so.

"This is my suggestion. Let us raise ten, twelve, fifteen thousand dollars that our church may be so enlarged and reconstructed as to enable us to have it surmounted by a roof garden where, weather permitting, we could have vaudeville, moving pictures, illustrated songs, vocal and instrumental music on a Saturday night, when our streets, playhouses and saloons are crowded, to be concluded with gospel services of a practical sort conducted by a layman. Then let us provide an auditorium in which we could have such Saturday night shows in cold or inclement weather."

* * *

R. C. Jackson & Sons, of York City, Pa., have leased the large room on the first floor of the Martin building, corner of George and Philadelphia streets, where, it is said, they will make extensive improvements and open a moving picture and vaudeville show.

* * *

During the exhibition by the International Moving Picture Show Company of Trenton, N. J., recently, in the Tullytown Methodist Episcopal Church, someone entered and robbed the home of Contractor Joel Davis, ransacking the house and securing \$110 in cash, a lot of silver ware and other valuable plunder.

The robbery was discovered immediately after the entertainment and the patrons of the exhibition formed themselves into a posse to run down the thieves. This co-operative detective work nearly resulted seriously for Peter E. Wurflein, of Trenton, manager of the show. He was waiting in the darkness for a trolley car when attention of part of the posse was attracted by two small boxes (picture reel receptacles) which he carried.

The next minute Mr. Wurflein was struggling in the

hands of his captors. His screams for help brought a crowd to the scene, among the others being the Rev. Oscar J. Randall, pastor of the church.

"Don't arrest that man, he is the manager of the show," protested the preacher. So Wurflein was let off. The real thief escaped.

* * *

Austin, Tex.—An important ruling was made by the comptroller's department affecting moving picture shows which are now flooding the various cities of the State.

The comptroller ruled that any person, firm or corporation which operates a moving picture show and also additional attractions in addition thereto, such as singing and vaudeville, is subject to an occupation tax of \$25 to the State and a tax of \$12.50 to the county. This is in addition to the regular tax on moving picture machines, which is also \$25 for the State and \$12.50 for the county. The question arose over a moving picture concern at San Marcos, which was operating other attractions in connection with the moving picture show.

* * *

Albany, N. Y.—The Senate on June 4 killed the Prentice bill, prohibiting admission of children under sixteen to the penny arcades. Senator McCarren and almost all the up-State Senators were against the measure. Senator Grady fought hard for it, declaring that these places were the worst agencies for corrupting young girls in the land, and that the bill was demanded by the clergy, whose work showed them how bad these places were.

Senator McCarren branded the bill as the work of a crank. "The Lord knows that the business community is being restricted every day by some species of crank legislation," he exclaimed, fervently. The measure was under discussion in general orders. On a vote to advance it, the measure was overwhelmingly beaten. Later, Senator Grady moved to disagree with the report of the Committee of the Whole, but was beaten on that motion. Failure to advance any measure to third reading at this stage of the session signs its death warrant.

* * *

I went in a room the other day that was stocked with something like three or four hundred canned stories, stories literally canned, in flat round cans with just a label giving the title, but no injunction to keep in a cold place. It wasn't a Carnegie library, either. It was a room in the office of manufacturers of moving pictures and those stories were the thrilling tales flashed out before auditors at the theaters and other places of amusement.

There are stories behind those stories, which, if not quite so vivid, are equally as interesting, I found. One of the authors of the canned romances and comedies sat at his desk, and, pausing between plots, explained to me some of the intricacies and some of the difficulties of making and welding together these picture stories.

The stories are written just as other stories are, with not so much care as to diction and detail, perhaps, but written with close enough coherence for the man that makes up the pictures therefrom to understand every movement and situation. Sometimes the author must even write dialogue, for often in a moving picture one sees the figures in vigorous conversation expressed by motions of the lips and gestures, it is true, but intelligible to the spectators, says the *Brooklyn Eagle*.

To make clear just what those gestures should be and what the expression should picture it must be clear what the persons are saying. The task of the author of the cinematograph stories, therefore, is much the same as

FILMS : FILMS

and MOTION PICTURE MACHINES

The best and only reliable are for sale
here

WE ARE SOLE AGENTS FOR

Power's Cameragraph

WITH ORIGINAL FIREPROOF MAGAZINES

— AND —

Edison's Kinetoscopes

We are the largest dealers in Philadelphia
in Machines, Films and General Supplies

Lewis M. Swaab

336 Spruce St. ☿ Philadelphia, Pa.

What's That

Dissatisfied with your film service? Trade falling away and patrons not pleased! Well what's the use of worrying. "There's a remedy for every ill," and our professional advice is to give the people in your neighborhood a trial of

THE G. N. Y. FILM SERVICE

You may be surprised to hear it, but it's a fact that your patrons are mighty good judges of films. The best is none too good for them, and it's certainly up to you to give them what they want. What we can promise for our service is

PROMPT DELIVERY, THE VERY LATEST AND BEST FILMS, AND THAT YOUR INTERESTS WILL BE OURS.

Let's get acquainted. Call on us now or write, giving full particulars regarding amount of reels you use, number of changes desired, etc. It will be to your interest.

The Greater N. Y. FILM RENTAL CO.

24 Union Square; New York

that of the usual story writer except that, like the dime-novelist, he must have something happening every minute, allowing for no padding with word-painting, following climax with climax, and devolving all kinds of intricate situations so that the interest of the onlookers will never lag from the pictures on the canvas.

The story once written, the making of the picture passes from the world of fiction into the world of drama. The comedy or tragedy must be rehearsed and acted like any other drama before the pictures are taken. And this is one of the interesting phases of the process. There is a stage manager whose duties are as involved and intricate as and more diversified than those of the ordinary stage manager. And there are actors regularly engaged to take the parts, studying them, rehearsing for the pantomime, and then going through the actions while the camera snaps them for the reproduction. No amateurs can be turned to account for these dramas, actors and actresses of experience and ability only being used for the leading parts.

The stories are usually made up during the Summer, when the stages are silent, and it is not hard to procure talent for the comparatively easy, brief work of performing before the eye of the camera, with no lines to be memorized. The principals make ten dollars a day, the best among them more sometimes, and the minor actors five, none less than that, so it is well worth their time to assume the rules of the convict, the Happy Hooligan type, etc., that find their way into these canvas stories.

Besides author, stage manager and actors, there is an artist who plays an important part in the production. He must paint scenes that cannot be caught with the camera, and must make them look like the real thing. If the interior of a beautiful drawing room is needed, he paints the walls, and thereon are hung real pictures, real doorways are made, and furnishings are rented such as rugs, chairs, desks, lounges, etc., and placed about so that when the film of the camera is turned on the scene it will have every appearance of a real room. Costumes are rented for the various characters in the pictured play stories, costumes costing as much as three or four hundred dollars oftentimes. The total expenses for the materials used in one of those moving pictures we see thrown on the canvas in a few seconds is often as high as \$1,500.

The author's duties, so the author explained, do not end with the writing of the story. He must choose the scenes of his situations, not always an easy thing to do. It requires eternal vigilance to know just where to go to get the proper setting for the thousand and one scenes that are pictured in one of these stories. Here is where much of the faking in the pictures comes in, the author admitted frankly. As the spectators in the vaudeville house sit and gasp at some perilous deed pictured amid the rugged scenes of the West he never for a moment suspects that the view of that rugged mountain side was obtained somewhere in Prospect Park, or on the outskirts of Brooklyn town.

The cinematographer and his camera are old friends and together they can do wonders. People say that a camera tells the truth, but the cinematographer denies the allegation. He knows how to make it lie to good purpose. With a certain kind of lens he can emphasize just the phase of a situation he wants, making a small excavation look like a deep gully or a hill like a mountain. With careful selection he can find most of the scenes he needs for his stories, no matter how foreign they may be to these parts, somewhere around Brooklyn or Manhattan.

One of the recent series in the canned stories was one called "The Miners," the scenes laid apparently in the wild and woolly West. There were comments innumerable from the various audiences on the ruggedness and wildness of the scenes amid which the thrilling situations developed. The wildest of them all was taken somewhere on the edge of Brooklyn, and was in reality an excavation made for some flats. In the picture it looked like a deep, jagged gulley. The author had seen the place and noted it as a good thing and with the stage manager and the actors and the camera went there and had the tragedy of the wild West accomplished in short order. If the camera had swerved so as to take in a few feet to the right the Western scene would have included a row of commonplace city flats. That is part of the camera's duty, not to swerve, to take in just so much of a scene and no more, or the whole effect would be ruined. The miner's hut in the story was a little shanty that the author happened on out on Fort Hamilton avenue, a tumble-down old squatter's shanty—not without its picturesque-ness. The place was rented for five dollars a day and pictures were secured of the exterior and of the interior, which was furnished for the time being in true Western style.

The picture-story author had an experience in Central Park that stirred up no small excitement. He was working up material for an Indian story, a thrilling, hair-raising tale that ends with the Indian seizing the villain of the story by the hair and plunging him into a chasm. The author was a little non-plussed just where to find his chasm, he confessed, but finally he found it in Central Park, at the upper end of the lake near the bear's den, where the water runs up among some high rocks. By focusing the camera at just the right angle he knew he could make the scene as realistic as he needed for his purpose. So one day, with the actors in his drama, he journeyed to the park. He took pictures of the Indian approaching in his canoe to the spot where the tragedy was to take place. Up to this point in the story the villain had been a real man, but, obviously, the Indian couldn't seize a man and plunge him over the rocks into the waters of Central Park's placid lake, even for the sake of securing realism for the audiences that gaze on the moving picture stories. So at this point in the story a dummy was used, a dummy dressed just as the real villain, or the real man, had been. The actor-Indian went through the performance of throwing his dummy dramatically into the fake chasm and the dummy floated on down the lake until it was picked up by the vitagraph man in a boat. The daring act itself had not been seen by any of the park visitors, because it had taken place in a secluded spot, but the floating of the body on the water and the rescue was observed and some five hundred excited, trembling people gathered at the boat-house to see the "remains" brought ashore. Every one of those five hundred was certain of some dark tragedy and waited breathlessly to find out, all sorts of surmises and rumors taking definite shape while the boat with its dummy villain made for the shore, leisurely enough to tantalize the waiting crowd. There was a sickly laugh and a hurriedly dispersing crowd when the truth was made known among them.

For this same exciting romance a cane-brake scene was needed, for the Indians were of the Seminole tribe and their home in Florida. The cane-brake was some time being found, and when it was the author discovered it very near Coney Island, as wild a bit of scenery for a tiny stretch right within the sound of the Coney bands as one could expect to come upon in some of those old haunts of the Indians down in the Southern State. The

old mansion in Prospect Park was used as the scene of the famous card game in "Monsieur Beaucaire," when that book was illustrated and turned into moving picture form, with a few slight changes to meet the tastes of vaudeville lovers. The costumes and materials used to give the proper reality to the story, by the way, amounted to a matter of \$500.

These are some of the "fakes" of the business of which the author told me, but there are many, many cases where the pictures are exact reproductions and many instances where the cinematograph plays a serious part in the business, the educational and the scientific world. Its usefulness as something beside a means of light amusement is coming to be recognized more and more. Wherever there is anything of big interest happening in the world, anything of historic value, the cinematograph companies have their representatives as surely as the newspapers.

At San Francisco the moving picture man was one of the first on the scene collecting views to reproduce in all parts of the world and show to people in far distant places an exact reproduction of conditions in the ruined city. At the inauguration of President Roosevelt there were thousands of views taken so as to show the scene to those that could not see it and to preserve it as a record of history for a later time. At the Battery, when W. J. Bryan landed, the cameras were pointed at him so as to get every phase of that event, and likewise at the Madison Square Garden meeting.

A man is now in Siberia getting pictures that will reveal to Americans and to the people of other nations just the conditions there. Representatives are sent to every part of the world to collect material for these moving picture machines, which are coming to be used in the study of history and of geography and in various studies in the class rooms of large institutions.

Bioscopic records of surgical operations are beginning to have an important place in the study of medicine. The rarest and most difficult operations, which a student might wait years for an opportunity of seeing performed, are caught in every phase by the camera and held for reference at any time through this method of photography. The action of the muscles can be shown, the growth of a plant pictured, the eclipse of the sun reproduced, the history of ants and bees revealed, the working of intricate machines, etc., all these things may be had right at hand without the necessity of a student waiting indefinitely for various manifestations of nature to show themselves. The medical student doesn't have to linger in the neighborhood of an epileptic to see the phase of a fit, but by turning a button, he can "throw a fit" at any time.

In the commercial world, too, the motion pictures are beginning to be used very extensively to show the processes of manufacture. An order from a big match factory in the West to have a man visit the factory and secure pictures of every stage of the process of making matches, showing the almost human working of a machine that starts with a log of wood and turns it out in boxes of matches, all counted and labeled and ready for the market. The factory wants to send the pictures to Japan in order to make a bid for a big contract over there. It would be an expensive thing to send the great, heavy machinery over, and then, too, there is some fear of the craftiness of the Japanese, who might secure measurements and copy the machines. The moving pictures will be sent, instead, illustrating perfectly the workings of the machines, and yet saving expenses and giving no opportunity for copying.

Correspondence.

A Letter of Thanks.

New York, June 8, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—Allow me to thank you for your answer to me in your issue of June 1, about opaque glass. I took your advice and it works O.K. I give exhibitions to churches and religious organizations, and frequently these people want to see what I am going to give them for an exhibition, and as I am unable to always have a dark-room I wanted to use a window between rooms for the purpose, which I can now do.

I am also grateful for the reply to Cleaver Wagner. I have had the same trouble as he wrote about; your answer at once solved my difficulty, and last week in following your instructions I had the best show ever. The church people wanted to know if I was using a different light, it was so much better than usual. Again I want to say that your paper is one that every operator ought to get, also the renter. It keeps me posted up better than anything I have ever read. I know what are the latest films and what to buy. As soon as I get to the descriptions of new films I go at once to my dealer and tell him to get them quick. So that I am always up to date with my shows and feel satisfied that you only write about the best and most suitable. I think the stand you are taking for a clean film is the best for the whole trade. I am doing my little best to make it known amongst my friends and enclose a list of names that I hope will be of use to you.

In conclusion, please add my name to the register of the Operators' League, as well as those I have marked in red ink. Wishing you every success,

Sincerely,

KENRICH ORRIG.

Dominion Film Exchange

Where You Get

GOOD FILM SERVICE

At reasonable prices. Don't worry—it's folly. We have the latest and best Films and Song Slides for rent. **WRITE TO US**

32 QUEEN ST., East, TORONTO, CAN.

P. O. BOX 471

When writing to Advertisers please mention
The Moving Picture World.

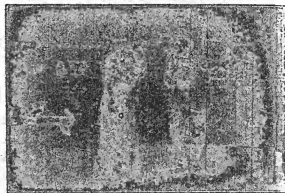
GAUMONT FILMS

READY ABOUT JUNE 15, 1907

WHO'S HAT IS IT?

Comedy

Length 384 feet



A blustering day and heavy wind play havoc with a pedestrian's hat. The film shows the complications which arise between an irascible Frenchman and his wife as a result.

THIS WEEK'S NEW GAUMONT SUBJECTS:

Saved From the Week.....	Dramatic.....	590 feet
The Substitute Drug Clerk.....	Comedy.....	547 feet
The Child Accuser.....	Dramatic.....	260 feet
Dressing in a Hurry.....	Comedy.....	274 feet

NOTE—These films are unrestricted as to sale, and all standing orders are filled on the day of issue. Shipments are made simultaneously from New York and Chicago, and no buyer has an advantage over another because of prior delivery. Vaudeville houses and Nickelodeons can obtain all of our exclusive films from the rental firms which are supplying them.

Kleine Optical Co.

52 STATE ST. 662 SIXTH AVE.
CHICAGO. NEW YORK

MOVING PICTURE MACHINES AND FILMS

Edison Kinetoscope

The Power Cameragraph

KLEINE LENSES for Picture Machines Cover the
Whole Range of PRACTICAL PROJECTION.

SUPPLIES OF ALL KINDS

Send for Catalogue P.

C. B. KLEINE

664 Sixth Avenue

NEW YORK

Film Review.

THE PONY EXPRESS.

KALEM.

A cowboy and his horse are usually inseparable companions, and an affection grows up between them rivaling that of a dog for his master. This is fully shown in the scene, where the pony, Silverheels, is receiving the caress of his cowboy master, and, as well as he can do so, returning it. The post-office of a prosperous settlement, and near by the mines of a prosperous claim, are seen, around which diggers with machinery are busily engaged. The owner of the mines appears with his daughter and is respectfully greeted by the group of men, who are preparing to leave work for the day. An express boy mail carrier on his pony is seen advancing; he throws the bag of mail to the postmaster and, dismounting, turns towards the group, and, mounting with delight, is clasped in his arms, by way of welcome. Disengaging himself, he hastens into the post-office to finish his duties, leaving the girl with the employees of her father. A Greaser leader rides rapidly towards the group, and, dismounting, staggers round. Seeing the girl, he makes advances toward her, which she resents. This reception angers him, and he seizes her in his arms, attempting to kiss her. Her screams bring her lover to the scene. He punishes the insult and knocks the man down, who on rising draws a revolver and causes the men to hold up their hands. The cowboy is being overpowered when the father of the girl comes to his assistance and the Greaser is driven off, vowing vengeance as he goes.

The cowboy express is now ready to depart on his return journey with the mail, and is bidding an affectionate adieu to the girl, which is interrupted by the father, who tells the boy he has a sealed package for him to take back. The Greaser, who has returned and is acting as eavesdropper, learns of the errand, at the same time, to his intense chagrin, learning the love of the boy and girl. The father now reappears, bearing a package, which he hands to the boy, bidding him be cautious, and promising him the hand of his daughter if his mission is successful. Mounting his trusty pony, the boy, with the blessing of his father and the kiss of the girl, departs on his mission. A band of Greasers are seen at their quarters, awaiting the return of their chief, who, advancing in their midst, tells them of the pony express, carrying a sealed package in the mail, containing \$100,000 worth of specie. They mount their horses and are seen hurrying across country to intercept the carrier, forming an ambush in a bend of the road. A spy, who has been posted to inform them of the advance of their prey, runs up to the ambush with the information that the cowboy is near. Round a bend in the bush the cowboy approaches, careless and unconcerned, until at the bend he suddenly sees his danger. Too late to turn and flee, and before he can do anything to defend himself he is overpowered, dragged from his pony, fighting and struggling in vain; he is thrown down and bound. The chief of the Greasers searches him and steals the package. The cowboy, unconscious and bound, is thrown over a low wall and left to a lonely part of the bush, where, recovering consciousness, he is bound to a tree, insulted by the Greasers, and left to starve. To his great relief, his pony bites and loosens the things that bind his hands to

the tree. His hands free, it is only a few moments of time ere he unties the other things, mounts his pony and returns to the ranch, where, bandaged, battered and bruised, he tells the father and daughter of the attack and robbery and the subsequent release by the pony. Hastily summoning his help, the rancher explains to them the robbery, and sends them off in pursuit of the Greasers, promising the cowboy if he regains the package he shall have his bride without further waiting. After they have ridden off, the daughter begs her father to join them. Yielding to her persuasions, they mount their horses and follow the cowboys. The trail of the Greasers is struck, and after a while they are sighted. At the same time the pursuers observe they are discovered, and a sharp race is run. Gradually the pursuers draw near, firing as they come, dropping one after the other of the Greasers until the chief alone remains. Dismounting, he plunges into the thicket. Onward dash the cowboys, led by the pony express. Seeing the riderless horse, the cowboy dashes into the thicket after his enemy, who, seeing him approach, fires at him until every chamber of his revolver is empty, missing the mark, and before he has time to reload, he is gripped by the cowboy and struggles for freedom, trying to get his knife, but is foiled; a stumble gives him the advantage, which he is quick to grasp, and he is about to draw his knife on his victim when the other, with a quick lunge and a bit of the power. The cowboy regains possession of the precious package, and as a reward receives from the hands of her father his girl sweetheart for a bride, the father himself tying the knot which binds the happy couple. Receiving the blessing of his parent and the plaudits of the cowboys, the party commences the return journey to the settlement and home.

THE MASHER.

SELIG.

The "Masher" is a product of no particular time or place, but known everywhere, and least thought of where best known. The adventures and misadventures of one of this type as presented in this film make a very laughable comedy subject.

The usual line of front-window dudes are enjoying themselves in a big down town hotel and following their regular practice are carefully scrutinizing each pretty face that passes by with a view of making the much-desired "mash." Some of the young lady passers appear unconscious of the "admiration" they inspire, while others seem not unwilling for the flirtation themselves, and finally one of the mashers, thinking he is "on," leaves the hotel followed by the others, all pursuing the disappearing female.

We next encounter one of these pursing fellows in a city park. He is certainly arrayed for conquest and on the lookout for chances. The combination of a park bench and a pretty nurse maid seem to afford the desired opportunity and our friend loses no time in entering upon his conquest. The one who is by no means aware, but when his attentions become too pressing, repulses him and leaves him in the lurch to look for other opportunities.

Another nurse maid, but this time with a different end in mind of one appropriating the other end of the seat proceeds to give the infants what they need from a large nursing bottle. Mr. Masher has been getting near the scene of operation in order to ingratiate himself with the lady, but she

ely directs the contents of the bottle and the unfortunate fellow gets "in the neck" and is only too glad to be rid of the "heavenly twins" as quickly as possible.

Another charmer appears on the scene apparently with every grace of form and figure, but heavily veiled, and this time the masher appears to make a good impression and is soon carrying on a vigorous flirtation with the veiled stranger. The love-making getting warmer, the lady is persuaded to remove the veil which hides her charms, but, horrible to relate, it transpires that the dude has been dressing his ardent attentions on a lady of very decided color and he makes a get-away, seeming to have had enough of flirtation for a time at least.

The animal house is the next scene of Mr. Masher's adventures, where he is seen lingering Caruso-like and dividing his attention between the caged animals and the ladies who come to inspect them, when by a strange coincidence, he encounters his various lady friends whose acquaintance he made on the park scene and from whom he endeavors to escape. They pursue him and a lively chase is on. Out of the animal house and through the park, running, jumping, rolling and all but flying, now on foot, now in a pony carriage, which he "borrows," for the occasion and for some time evading all pursuers, but at last his wild career is brought to a full stop by a cop, who arrests him and who, after listening to the various accusations of the pursuing ladies, leaves him off to duance vile to reflect at his leisure on the unavailability of "Mashing in Lincoln Park."

WHOSE HAT IS IT?

GAYMONT.

The wind, one morning, started out for a frolic and in the street scene before us he is evidently enjoying himself immensely. Hats go flying and are chased and captured, but one (the one causing all the trouble) flies upward into an open window of a lady's dressing room and lies unnoticed. A fiery French gentleman, who seems to be thinking things unutterable, comes down the street with coat tails flying, gripping his hat which the wind seems bent on stealing. He escapes the fury of the wind and dashes into the room of his wife still out of humor with himself, but smiles wreath his countenance at her loving reception. Suddenly noticing the man's hat in the room, he picks it up and all his fury returns. Demanding an explanation from his wife, which she cannot give, he looks out of the window and sees the hat, less, looking up at the window, his suspicions are fully aroused. He accuses his wife of having a visitor, which she indignantly denies. Thrusting her from him, he snatches a sword from the wall and sallies forth. The hapless individual, still looking up, is suddenly assailed by the husband and flees from his wrath. A cyclist coming down the street is knocked off his wheel by the husband, whom he attacks furiously. Afterward, the husband catches sight of the hapless one and again goes after him. Several loafers are playing craps on the sidewalk and are scattered by the husband, who falls over them. They give him rough usage, take off his hat and throw it into the air. The husband, minus these garments, resumes his quest for the cause of his wrath, who flies to a cafe. His pursuer, in his haste, knocks over the customers seated at tables outside. They begin to punish

him unmercifully and he is borne to the ground by overwhelming numbers. The man whom he has pursued, seeing that he is getting the worst of the bargain, returns and with a stout stick drives off the assailants, and is thanked for his help. Mutual explanation follows and the pair go off arm in arm. The wife, listening in such a fashion, picks up the hat and examines it, then calls the maid and asks her if she has a follower. The maid replying in the negative still adds to the mystery. The battered husband now appears, offers profuse apologies, explains the circumstances, kisses his wife (who is glad peace is once more proclaimed), embraces his rescuer, and makes his wife do the same, to the great confusion of the pair. The husband then goes off to make himself presentable, leaving his embarrassed wife and visitor to entertain each other. On his return he insists upon his new-found friend staying to supper, and continually adds to the confusion of the guest to the end of the scene.

PAPA'S LETTER.

A pathetic story of the little girl who wants to rejoin her dead father. She asks her mother to put a stamp on her post her to heaven. The little girl goes out, unfortunately gets run over, is killed and fulfils her mission. The letter is posted. Very beautiful quality.

FATHER'S WASHING DAY.

The old man interferes generally in the laundry and to get rid of him is sent out to deliver the washing. After frequently falling over people and several amusing mishaps he is taken home by the police.

TOO MUCH MOTHER-IN-LAW.

While courting, the young folks are surprised by the young man's mother, who seemingly arises out of the floor and blesses her prospective son-in-law.

Beneath a wedding bell of orange blossoms and lilies of the valley the young couple are about to be united in the bonds of holy matrimony. Still, unduly anxious about her daughter, Mother-in-law stands between the pair and delays the ceremony.

The young couple, starting on their wedding tour, board a trolley car bound for the railroad depot. They have just seated themselves when Mother-in-law appears between them, to the great amusement of the other passengers and the chagrin of the groom.

The young couple, thinking they have left Mother-in-law behind, enter the train in great glee. Alas, they are disappointed again for, while the train is running at full speed, Mother-in-law suddenly appears between them. The son throws the old lady out of the window, "but you can't lose your mother-in-law."

After a long journey the young couple arrive at Another-town, and, thoroughly tired, seat themselves on a bench in the public square. They are conversing, each other upon the way in which they "shook" Mother-in-law when, behold, here she is again!

The young couple take refuge in a coalmine, and feel that by being in the very bowels of the earth, they are safe. But, again they are mistaken, for Mother-in-law suddenly steps between them. This time the young husband tries to blow up his Mother-in-law. Does he succeed? I should say not.

The young couple, in their attempt to escape the old lady, enter a street car. Mother-in-law pops in at the rear door,

and the young folks run out of the from door and jump off the platform.

The young couple, once more without Mother-in-law, arrive at a hotel, and proceed to make themselves comfortable. Horrors! Here she is again! The young husband pleads with Mother-in-law to leave them, but she insists that they need be without her care.

Too much is too much! Thoroughly tired of the frequent interruptions in their honeymoon, the young couple return home. They have just reached there when Mother-in-law walls in and announces that she intends to live with them. And she makes herself at home, all right!

Driven to despair, the young husband drinks poison and drops dead; he immediately is seen entering hades. His young widow, finding his dead body, also drinks poison, and her spirit is seen joining her husband's spirit in hades. Mother-in-law finds the two dead bodies, and, determined that not even heaven shall separate her from the young people, she drinks what is left of the poison.

The young couple, although in hades, are glad to be without Mother-in-law, and feel that here they can surely live together without her interference. But they have underestimated her persistence, for suddenly she appears and, to the great amusement of Satan and his imps, embraces her daughter and her son-in-law.

New Films.

BIOGRAPH.

Dolls in Dreamland.....	752 ft.
A Caribou Hunt.....	725 ft.
If You Had a Wife Like This.....	668 ft.
The Tenderloin Tragedy.....	481 ft.
Crayons.....	428 ft.
The Trunants.....	638 ft.
Jamestown Exposition.....	400 ft.
The Fencing Master.....	650 ft.

EDISON.

Jamestown Exposition.....	500 ft.
Lost in the Alps.....	830 ft.
Panama Canal Scenes and Incidents.....	1355 ft.
Daniel Boone; or Pioneer Days in America.....	1000 ft.
Teddy Bears.....	935 ft.
Trip Through Yellowstone.....	735 ft.
Honeymoon at Niagara Falls.....	1000 ft.
Getting Evidence.....	930 ft.
The Vanderbilt Cup.....	400 ft.

GAUMONT.

Saved from the Wreck.....	620 ft.
The Substitute Drug Clerk.....	547 ft.
The Child Accuser.....	260 ft.
Dressing in a Hurry.....	274 ft.
A Perfect Nuisance.....	500 ft.
Buying a Ladder.....	604 ft.
The Human Clock.....	534 ft.
An Icy Day.....	262 ft.
Salome.....	534 ft.

KALEM COMPANY (INC.).

The Pony Express Rider.....	720 ft.
The Gentleman Farmer.....	720 ft.
The New Hired Man.....	575 ft.
Bowser's House-Cleaning.....	695 ft.
The Dog Snatcher.....	595 ft.
A Runaway Sleighbelle.....	535 ft.

T. P.—PARIS

Governess Wanted.....	517 ft.
Cream-Sitting.....	505 ft.
Non-Commissioned Officers' Honor.....	800 ft.
Interesting Reading.....	184 ft.
Clever Detective.....	700 ft.

HALE TOUR FILMS.

C. B. KLEINE.

Street in Tokio.....	65 ft.
Street in Canton.....	315 ft.
Passing Trains.....	65 ft.
Ascending Mount Pilatus, Switzerland.....	508 ft.
Ceylon.....	82 ft.
Market at Hanoi.....	98 ft.
Street in Lourdes.....	104 ft.
Ascending Mount Zarat.....	131 ft.
Descending Mount Zarat.....	131 ft.

MILES BROS.

Chef's Revenge.....	295 ft.
Wizard's World.....	350 ft.
Sailor's Return.....	335 ft.
A Mother's Son.....	392 ft.
Knight Errant.....	421 ft.
Catch the Kid.....	270 ft.
Cambridge-Oxford Race.....	250 ft.
The Naval Nursery.....	400 ft.
Cheap Skate.....	288 ft.
True Till Death.....	494 ft.
Polar Bear Hunt.....	622 ft.
Auntie's Birthday.....	393 ft.
O'Brien-Burns Fight.....	8000 ft.
Guns-Nelson Fight.....	5000 ft.
Indian Basket Weavers.....	

PATHE.

Biker Does the Impossible.....	
Costumes of Different Centuries.....	
Poor Coat.....	
Washings Badly Marked.....	
Servant's Vengeance.....	
Straw Hat Factory in Florence.....	
Wired Fancies.....	
Blind Man's Dog.....	360 ft.
Anything to Oblige.....	360 ft.
Cowboys and Redskins.....	541 ft.
Brigand Story.....	295 ft.
Julius, the Sandwich Man.....	442 ft.
To Tame His Wife.....	164 ft.
Lawyer Enjoys Himself.....	524 ft.
Moment Burglars.....	278 ft.
Haunted Kitchen.....	213 ft.

SELIG POLYSCOPE CO.

Girl from Montana.....	900 ft.
Foxy Hoboes.....	290 ft.
When We Were Boys.....	415 ft.
The Grafters.....	535 ft.
The Tramp Dog.....	550 ft.
Who is Who?.....	500 ft.
Female Highwayman.....	970 ft.
Dolly's Papa.....	385 ft.
Trapped by Pinkertons.....	750 ft.
Sights in a Great City.....	475 ft.
The Tomboys.....	585 ft.
The Serenade.....	500 ft.

CHAS. URBAN TRADING CO.

URBAN—ECLIPSE.

Rogie Falls and Salmon Fishing.....	320 ft.
Beating the Landlord.....	157 ft.
Winter Sports.....	900 ft.
Trip Through the Holy Land.....	500 ft.
First Dinner at His Father-in-Law's.....	320 ft.
Catastrophe in the Alps.....	434 ft.
Master's Coffee Service.....	294 ft.

WILLIAMS, BROWN & EARLE.

The Tramp's Dream.....	450 ft.
Won by Strategy.....	408 ft.
The New Policeman.....	505 ft.
Fatal Leap.....	250 ft.
The Race for Bed.....	220 ft.
Shave on Instalment Plan.....	267 ft.
Mischiefous Sammy.....	340 ft.
The Busy Man.....	525 ft.
The Fishing Industry.....	400 ft.
Father's Picnic.....	256 ft.

THE BUYERS' GUIDE.

Films.

MANUFACTURERS.

American Biograph Co., 11 E. 14th st., New York.
 Edison Company (Inc.), 51 West 14th St., N. Y.
 S. Lubin, 21 S. 8th st., Philadelphia, Pa.
 Miles Bros., 790 Turk st., San Francisco, Cal.
 John H. Thurston, 50 Bromfield st., Boston, Mass.
 Selig Polyscope Co., 41 Peck court, Chicago, Ill.
 Vitaphone Mfg. Co., 112 E. Randolph st., Chicago, Ill.

DEALERS.

Acme Exchange, 133 Third ave., New York.
 American Film Co., 67 E. Washington st., Chicago, Ill.
 American Exchange, 630 Halsey st., B'klyn, N. Y.
 American Film Exchange, 605 Wabash Bldg., Pittsburgh, Pa.
 Bevelly Mfg. Co., 122 Randolph st., Chicago, Ill.
 C. H. Buevelter, 713 Lincoln ave., Denver, Colo.
 Chicago Projecting Co., 225 Dearborn st., Chicago, Ill.
 Wm. H. Clune, Los Angeles, Cal.
 O. T. Crawford Film Exchange, 14th and Locust sts., St. Louis, Mo.
 Harry Davis, Davis Bldg., 247 Fifth ave., Pittsburgh, Pa.
 Edison Mfg. Co., 304 Wabash ave., Chicago, Ill.
 Enterprise Optical Co., 154 Lake st., Chicago, Ill.
 Erber Bros., 608 Olive st., St. Louis, Mo.
 Port Film and Supply Co., 803 House Bldg., Pittsburgh, Pa.
 German-American Cine. and Film Co., 109 E. 12th st., New York.
 Harbach & Co., 809 Filbert st., Philadelphia, Pa.
 J. Howard, 456 Washington st., Boston, Mass.
 C. L. Hull & Co., 209 E. 57th st., Chicago, Ill.
 Kinetograph Co., 41 E. 21st st., New York.
 Kline Optical Co., 52 State st., Chicago, Ill.
 Kline Optical Co., 66 1/2 E. 21st st., New York.
 S. Lubin, 21 S. 8th st., Philadelphia, Pa.
 G. Meier, 204 E. 38th st., New York.
 Miles Bros., 10 E. 14th st., New York.
 Miles Bros., 790 Turk st., San Francisco, Cal.
 E. O. Quimet, 624 St. Catherine, E. Montreal, Can.
 People's Vandellville Co., 2172 Third ave., New York.
 D. W. Robertson, 407 Park Row Bldg., New York.
 Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
 W. H. Swanson & Co., 338 Spruce st., Philadelphia, Pa.
 Wm. H. Swanson & Co., 112 Grand ave., Kansas City, Mo.
 John H. Thurston, 50 Bromfield st., Boston, Mass.
 Williams, Brown & Earle, 918 Chestnut st., Philadelphia, Pa.

RENTERS.

American Film Exchange, 605 Wabash Bldg., Pittsburgh, Pa.
 Atlas Motion Picture Co., 223 Havemeyer st., Brooklyn, N. Y.
 P. Baiglap, 107 Fillmore st., San Francisco, Cal.
 Boston Film Exchange, 564 Washington st., Boston, Mass.
 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
 Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
 Consolidated Film Exchange, 143 E. 23d st., New York.
 Detroit Film Exchange, Telegraph Bldg., Detroit, Mich.
 Devoussé Amusement Supply Co., 616 Fifth ave., Pittsburgh, Pa.
 Eng. Cine & Co., 59 Dearborn st., Chicago, Ill.
 Wm. H. Clune, Los Angeles, Cal.
 Globe Film Service, 29 Dearborn st., Chicago, Ill.
 W. E. Greene, 22 Tremont st., Boston, Mass.
 J. J. Howard, 456 Washington st., Boston, Mass.
 Inter Ocean Film Exchange, 99 Madison st., Chicago, Ill.
 Kinetograph Co., 41 E. 21st st., New York.
 Kline Optical Co., 52 State st., Chicago, Ill.
 Kline Optical Co., 167 Dearborn st., Chicago, Ill.
 J. J. Marsson, 104 Attorney st., New York.
 P. Meyers, 123 W. 77th st., New York.
 J. M. Nazzari & Co., 88 Madison st., Chicago, Ill.
 Miles Bros., 10 E. 14th st., New York.
 Miles Bros., 790 Turk st., San Francisco, Cal.
 National Film Renting Bureau, 62 N. Clark st., Chicago, Ill.
 Nerdly Moving Picture Co., 876 Eddy st., San Francisco, Cal.
 E. O. Quimet, 624 St. Catherine, E. Montreal, Can.
 Geo. F. Foley, 40 W. 28th st., New York.
 Perless Exchange, 112 E. Randolph st., Chicago, Ill.
 Pittsburgh Calcium Light Co., 515 First ave., Pittsburgh, Pa.
 D. W. Robertson, 407 Park Row Bldg., New York.
 E. & Spor & Co., 62 N. Clark st., Chicago, Ill.

Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
 Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
 Wm. H. Swanson & Co., 79 S. Clark st., Chicago, Ill.
 Temple Film Co., Masonic Temple, Chicago, Ill.
 John H. Thurston, 50 Bromfield st., Boston, Mass.
 20th Century Optiscope, 91 Dearborn st., Chicago, Ill.
 U. S. Film Exchange, 59 Dearborn st., Chicago, Ill.

Stereopticons.

Chas. Besler Co., 251 Centre st., New York.
 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
 Erber Bros. Optical Co., 603 Olive st., St. Louis, Mo.
 Walter L. Isaacs, 81 Nassau st., New York.
 C. B. Kleins, 662 Sixth ave., New York.
 H. A. Lande, 410 Market st., Pittsburgh, Pa.
 S. Lubin, 21 S. 8th st., Philadelphia, Pa.
 L. Manassese, Tribune Bldg., Chicago, Ill.
 McIntosh Stereopticon Co., 237 E. 41st st., New York.
 McIntosh Stereopticon Co., 37 Randolph st., Chicago, Ill.
 Joseph Menchen Electrical Co., 354 W. 50th st., New York.
 Miles Bros., 10 E. 14th st., New York.
 Miles Bros., 790 Turk st., San Francisco, Cal.
 Riley Optical Lantern Co., 23 E. 14th st., New York.
 Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
 Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
 Lewis M. Swab, 338 Spruce st., Philadelphia, Pa.

Moving Picture Machines.

AND SUPPLIES.

Acme Exchange, 133 Third ave., New York.
 H. B. Eckhardt, 713 Lincoln ave., Denver, Colo.
 Chicago Film Exchange, 133 S. Clark st., Chicago, Ill.
 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
 C. Driller & Co., 143 E. 23d st., New York.
 Eng. Cine & Co., 59 Dearborn st., Chicago, Ill.
 Edison Mfg. Co., 31 Union sq., New York.
 Edison Mfg. Co., 104 Wabash ave., Chicago, Ill.
 Enterprise Optical Co., 154 Lake st., Chicago, Ill.
 Erber Bros., 608 Olive st., St. Louis, Mo.
 German-American Cine. and Film Co., 109 E. 12th st., New York.
 Harbach & Co., 809 Filbert st., Philadelphia, Pa.
 Wm. H. Havill, 88 S. State st., Chicago, Ill.
 Keller & Co., 465 Greenwich st., New York.
 Kline Optical Co., 52 State st., Chicago, Ill.
 C. B. Kleins, 662 Sixth ave., New York.
 S. Lubin, 21 S. 8th st., Philadelphia, Pa.
 McIntosh Stereopticon Co., 57 Randolph st., Chicago, Ill.
 Miles Bros., 10 E. 14th st., New York.
 Miles Bros., 790 Turk st., San Francisco, Cal.
 Wm. Foley, 40 W. 28th st., New York.
 J. W. French, 117 Nassau st., New York.
 Pittsburgh Calcium Light Co., 515 First ave., Pittsburgh, Pa.
 D. W. Robertson, 407 Park Row Bldg., New York.
 Selig Polyscope Co., 41 Peck court, Chicago, Ill.
 Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
 L. M. Swab & Co., 338 Spruce st., Philadelphia, Pa.
 Wm. H. Swanson & Co., 79 S. Clark st., Chicago, Ill.
 20th Century Optiscope, 91 Dearborn st., Chicago, Ill.
 20th Century Optiscope Co., 2 W. 14th st., New York.
 Williams, Brown & Earle, 918 Chestnut st., Philadelphia, Pa.

Song Slides.

FOR ILLUSTRATED SONGS.

Bevelly Mfg. Co., 122 Randolph st., Chicago, Ill.
 Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
 Chicago Song Slide Exchange, 225 Dearborn st., Chicago, Ill.
 Chicago Transparency Co., 69 Dearborn st., Chicago, Ill.
 Eugene Cine. and Co., 59 Dearborn st., Chicago, Ill.
 Kline Optical Co., 52 State st., Chicago, Ill.
 Kline Optical Co., 66 1/2 E. 21st st., New York.
 S. Lubin, 21 S. 8th st., Philadelphia, Pa.
 Miles Bros., 10 E. 14th st., New York.

Miles Bros., 790 Turk st., San Francisco, Cal.
 McIntosh Stereopticon Co., 37 Randolph st., Chicago, Ill.
 Moore, Bond & Co., 104 Franklin st., Chicago, Ill.
 Scott & Van Alena, 59 Pearl st., New York.
 Selig Polyscope Co., 41 Peck court, Chicago, Ill.
 Alfred Sympton, 257 W. 111th st., New York.
 Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
 De W. C. Wheeler, 120 W. 31st st., New York.

Ox-Hydrogen and Electric Light.

OX-HYDROGEN GAS MANUFACTURERS.

Brooklyn Calcium Light Co., 112 Front st., Brooklyn, N. Y.
 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 Carriere Electric Mfg. Co., 218 N. Ashland ave., Chicago, Ill.
 Cincinnati Calcium Light Co., 108 Fourth st., Cincinnati, Ohio.
 Coleman & Newton, 237 E. 41st st., New York.
 Erber Bros. Optical Co., 603 Olive st., St. Louis, Mo.
 Globe Electric Co., 419 W. 42d st., New York.
 Wm. H. Havill, 88 S. State st., Chicago, Ill.
 Indianapolis Calcium Light Co., 116 S. Capital ave., Indianapolis, Ind.
 New England Calcium Light Co., 9 Way st., Boston, Mass.
 New York Calcium Light Co., 140 Bleeker st., New York.
 New York Calcium Light Co., 309 S. 51st st., Philadelphia, Pa.
 Philadelphia Calcium Light Co., 621 Commerce st., Philadelphia, Pa.
 Pittsburgh Calcium Light Co., 515 First ave., Pittsburgh, Pa.
 St. Louis Calcium Light Co., 516 Elm st., St. Louis, Mo.
 Nelson Welch, 217 William st., New York.
 Windhorst & Co., 104 N. 12th st., St. Louis, Mo.

Music Publishers who Issue Song Slides.

Leo Feist, 134 W. 37th st., New York.
 Chas. K. Harris, 134 W. 31st st., New York.
 F. B. Hayland Publishing Co., 125 W. 37th st., New York.
 Heft & Hertz, 43 W. 28th st., New York.
 Melville Music Co., 55 W. 28th st., New York.
 Mills Music Publishing Co., 28 W. 29th st., New York.
 New York Music Publishing House, 1433 Broadway, New York.
 Jerome K. Remick & Co., 45 W. 28th st., New York.
 Maurice Shapiro, Broadway and 39th st., New York.
 Joseph W. Stern Co., 102 W. 38th st., New York.
 Harry Von Tilzer Co., 37 W. 28th st., New York.
 M. Witmark & Sons, Witmark Bldg., 144-146 W. 37th st., New York.

Condensers and Lenses.

Kahn & Co., 194 Broadway, New York.
 C. B. Kleins, 662-624 Sixth ave., New York.
 Kline Optical Co., 52 State st., Chicago, Ill.

TO DEALERS ONLY

Condensing Lenses, Objectives, &c., &c.

KAHN & CO.
 194 Broadway. - New York

MOVING PICTURE PRINTING.

HENNEGAN & CO., Cincinnati.

WANTED

to buy one hundred sets of illustrated song slides. State price; Address, SLIDES, P. O. Box 450 N. Y.

NEW SUBJECTS

READY FOR DELIVERY

ON OR BEFORE

JUNE 25, 1907

Get in your standing orders for these and receive them in first distribution

	SUBJECT	LENGTH
Sensational,	"The Fatal Hand" - - -	435 feet
Comedy,	"Toothache" - - -	390 feet
Comedy,	"A Disturbed Dinner" - - -	215 feet
Dramatic,	"The White Slave" - - -	530 feet
Comedy,	"I Never Forget the Wife" - - -	390 feet
Sensational Tragedy,	"A Woman's Duel" - - -	390 feet
Comedy,	"His First Topper" - - -	260 feet
Comedy,	"Catch the Kid" - - -	270 feet
Great Human Interest,	"Land of Bobby Burns" - - -	330 feet
Comedy,	"Eggs" - - -	300 feet
Comedy,	"Murphy's Wake" - - -	343 feet
Tragedy,	"True Unto Death" - - -	494 feet
Sensational,	"Polar Bear Hunt" - - -	620 feet

12 CTS. PER FOOT FOR SINGLE COPIES
 10 per cent. discount on standing order of one copy
 of each subject received by us. 10 cents per foot flat
 on standing order for three or more copies of each.

Hub
Theatre,
Boston

MILES BROS.

10 E. 14th St., NEW YORK CITY

790
Turk St.
San
Francisco

We are Headquarters for Machines, Films, Slides, and all Supplies

THE MOVING PICTURE

ANIMATED PHOTOGRAPHY TO THE LANTERN PROJECTION METHOD
PERFECTED BY THE LANTERN SLIDE METHOD
ILLUSTRATED SONGS

The only Independent Weekly Journal published in the interests of Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Lantern Lectures and Lantern Slide Makers

PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 16.

June 22, 1907

Price, 10 Cents

NEW FILMS

The new Gaumont and Urban-Eclipse film subjects, which will be ready for distribution next week, include a number of excellent comedies, among which we consider "Mother-in-law at the White City" and "The Near-Sighted Cyclist" of exceptional merit. "The Legless Runner" and "Shoeing the Mail Carrier" are hilariously farcical, while "The Amateur Rider", is a humorous satire upon the man on horse-back who is more accustomed to a street car than a steed. The "Toilet of An Ocean Greyhound" shows us the unfamiliar side of life on board ship when she is not on dress parade; the spouting of a hundred streams of water from her side while making her toilet is an extremely interesting sight. "Comedy Cartoons" is a mixture of fun with the mysterious.

Titles, lengths and probable days of distribution of seven subjects are as follows:

		Length
Monday, June 24th	GAUMONT "Shoeing the Mail Carrier" -	550 feet
	URBAN-ECLIPSE "Comedy Cartoons" -	274 feet
Tuesday, June 25th	GAUMONT "Mother-in-law at the White City" -	567 feet
	GAUMONT "The Amateur Rider" -	234 feet
Wednesday, June 26	GAUMONT "The Legless Runner" -	350 feet
	URBAN-ECLIPSE "Toilet of An Ocean Greyhound,"	214 feet
Thursday, June 27th	URBAN-ECLIPSE "The Near-Sighted Cyclist" -	334 feet

This Week's New Subjects.—We are placing upon the American market this week the following new subjects:

"MOVING UNDER DIFFICULTIES" (Comedy)	Urban-Eclipse	-	Length, 400 feet
"SHE WON'T PAY HER RENT" (Comedy)	Gaumont	-	Length, 184 feet
"WHOSE HAT IS IT" (Comedy)	Gaumont	-	Length, 384 feet

These films are unrestricted as to sale, and all orders placed in advance of the day of issue will be filled on that day, without reservation, until stock is exhausted.

NEW YORK
662 Sixth Avenue

Kleine Optical Co.

CHICAGO
52 State Street

SWAAB

the name to conjure with when contemplating the purchase of a **MOTION PICTURE MACHINE** and **FILMS** or to renew your present equipment.

We don't resort to fake advertisements or catchpenny schemes. Absolute satisfaction is guaranteed whether you buy a bottle of our Giant Film Cement, the kind that sticks, or the highest price Machine or Film.

We are exclusive agents for
Power's Cameragraph
Edison's Kinetoscopes

LEWIS M. SWAAB

Largest and only Exclusive Dealer
336 Spruce Street

Philadelphia, Pa.

What's That

Dissatisfied with your film service? Trade falling away and patrons not pleased! Well what's the use of worrying. "There's a remedy for every ill," and our professional advice is to give the people in your neighborhood a trial of

THE G. N. Y. FILM SERVICE

You may be surprised to hear it, but it's a fact that your patrons are mighty good judges of films. The best is none too good for them, and it's certainly up to you to give them what they want. What we can promise for our service is

PROMPT DELIVERY, THE VERY LATEST AND BEST FILMS, AND THAT YOUR INTERESTS WILL BE OURS.

Let's get acquainted. Call on us now or write, giving full particulars regarding amount of reels you use, number of changes desired, etc. It will be to your interest,

We sell the Power Cameragraph also Edison Kinetoscope
Always ready to serve you.

**The Greater N. Y.
FILM RENTAL CO.**

24 Union Square, New York

CLASS A FILMS
15 Cents per foot

Exhibition Model
Kinetoscope

\$115.00

EDISON

CLASS B FILMS
12 Cents per foot

Universal Model
Kinetoscope

\$75.00

FILMS AND PROJECTING KINETOSCOPES

THE RECOGNIZED STANDARDS THROUGHOUT THE WORLD

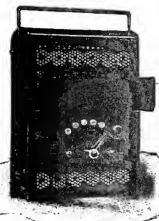
EDISON RHEOSTAT UNDERWRITER'S MODEL

*Approved by The New York Board of Fire Underwriters and the Department of
Water Supply Gas and Electricity*

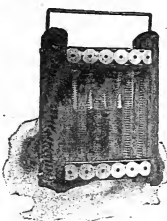
The above Rheostat is the result of a series of careful experiments and tests aimed to produce an apparatus to meet every requirement of Municipal Authorities and Motion Picture Exhibitors. The resistance is built up with individual coils of "Climax" wire, and any single coil may be replaced without disturbing any other coil, by simply loosening four set screws. A heavy perforated sheet steel casing thoroughly protects and ventilates the coils. Terminals and adjustable switch are mounted on a non-conducting slate base protected by a sheet steel automatic closing cover. Asbestos covered copper wires connect the various coils with switch contacts and all connections are solderless. A convenient handle facilitates handling, specially when rheostat is hot. All parts are made with jigs and templates insuring interchangeability.

The above Rheostat is adapted for all models of Edison Projecting Kinetoscopes, and for either 110-125 volts direct current, or 104-110 volts alternating current, and 25 to 50 amperes without excessive heating.

The above features combined with the best materials and workmanship, superior design and construction have produced a PERFECT RHEOSTAT.



FRONT VIEW
SWITCH AND COVER



REAR VIEW
CASING REMOVED

CAT. NO.	TITLE	CODE	PRICE
K-15189	Rheostat, Underwriter's Model	YESALES	\$225.00

Send for Latest Catalogs and Illustrated Circulars.

EDISON MANUFACTURING CO.,

MAIN OFFICE AND FACTORY, ORANGE, N. J.

Chicago Office, 304 Wabash Avenue,

New York Office, 31 Union Square. Cable Address, Ymoutec, New York.

OFFICE FOR UNITED KINGDOM:

35 CLERKENWELL ROAD, LONDON, E. C., ENGLAND,

SELLING AGENTS:

THE KINETOGRAPH CO., 41 East 92nd Street, New York
PETER BAGGIOLOPI, 1107 Fillmore Street, San Francisco, Cal.
GEORGE BRECK, 537-534 Grove Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES.



PUBLISHED EVERY SATURDAY.

World Photographic Publishing Company, New York.

Alfred H. Saunders, Editor.

J. P. Chalmers, Associate Editor and Business Manager.

1.

JUNE 22d.

No. 16.

SUBSCRIPTION PRICE: Two dollars a year in advance. Free to all subscribers in the United States, Canada, Mexico, Porto Rico and the Philippine Islands.

FOREIGN SUBSCRIPTIONS: Three dollars per year, in advance, postpaid.

PREVENT loss or delay of mail, all communications should be addressed to P. O. Box 450, New York City.

ADVERTISING RATES:

Whole Page	\$50.00
Half Page	25.00
Quarter Page	12.50
Single Column (next reading matter)	20.00
One-Eighth Page	6.25
One-Sixteenth Page	3.25
One-Thirtieth Page	2.00

SCHELLANEOUS ADVERTISEMENTS will be accepted at the following rates: **SALE OR EXCHANGE**, Private, per line minimum, 50c. per issue. **Dealers or Manufacturers**, 15c. per line minimum, \$1.00 per issue. **HELP WANTED:** 10c. a line; minimum, 25c. **EMPLOYMENT WANTED:** (Operators only) No charge.

ADVERTISERS: **THE MOVING PICTURE WORLD** goes to press Thursday morning of each week. No advertisements can be inserted and no changes can be made in standing ads unless they reach us by 10 A.M., Thursday.

Remit by express money order, check, P. O. order or registered letter. All cash enclosed with letter is at the risk of sender.

EUROPEAN AGENTS:

INTERNATIONAL NEWS COMPANY

Brems Building, Chancery Lane, London, E. C.



FROM THE EMPLOYERS' STANDPOINT.

A letter appears in our correspondence columns from the Motion Picture Company, Canton, O., which we publish in full, both in justice to the company and as a warning to other employers. Our Operators' Register is to benefit the operator and employer by bringing them into touch with each other. We ask references of past employers, and as regards the man mentioned they were satisfactory, and he was admitted to the list. We try to make the register reliable, and to this end we excluded some 27 whose credentials did not come up to the standard we have set. If the Motion Picture Company wrote to the references furnished by Al. Shields, and on the strength of the references employed him, and if these are false, surely there is some legal remedy by which the company may be reimbursed for their loss. We are constantly receiving letters from employers, to whom we send the full list of names, and would urge them, in their own interests, for the future to scrutinize very carefully the bona-fides of those they select. We know the value of the list we publish to both parties and are very loath to discontinue its publication because one case has miscarried. We sincerely trust the man will make good his liabilities and improve in his work, and in the near future report successful results.

MAILING OF PAPER.

Several complaints have been received from subscribers, saying they do not get their copies of the paper regularly. We know they are mailed every Friday, and in the event of non-receipt of copy, will our readers first ascertain that their own post-office is not at fault, before writing us? We believe we have one of the best systems of mailing, and cannot understand the cause of failure even in a single instance.

NOTICE.—If you wish to get your copies regularly, leave an order with your News Agent, or send us \$2.00 for one year's subscription.

Electricity for the Operator

By H. MEREDITH-JONES, M. E., C. E.

Continued from Page 239

THE UNITS OF MEASUREMENT.

THE UNITS OF LIGHT.

All light of any kind whatsoever is measured by the term or name of candle-power. This arose from the fact that the earliest known form of satisfactory lighting was a candle. By comparing the light to a common candle its power was known or determined; for instance, a 16-candle-power lamp is supposed to equal sixteen unit candles.

Now, as candles were a very changeable quantity in light-giving power, according to its composition and weight, it was decided to determine upon some legal standards, and the "Paris Congress" decided upon the legal standard of light as follows: The unit of each simple light is the quantity of light of the same kind emitted in the normal direction by a square centimetre of the surface of molten platinum at the temperature of solidification. The practical unit of white light is the quantity of light emitted normally by the same source.

A square foot of surface is equally illuminated by a standard candle, at a distance of 12.7 inches, and a 16-candle-power lamp at 4 feet 2 inches gives the same illumination.

The British unit of candle-power is the one generally used and accepted; it is near enough for all practical purposes, although they sometimes may vary as much as 10 per cent. from the standard. It is the amount of light of a pure spermaceti wax candle seven-eighths of an inch in diameter, burning 120 grains per hour; six candles weigh one pound.

The French and German units are only given here simply to give the operator a knowledge of them in case he happens to run across them by chance during his travels around the world.

The French unit of light, or Bec-Carcel, is the light of a carcel lamp, burning 42 grammes of pure colza oil per hour with a flame 40 millimetres high, under conditions fixed by J. B. Dumas & Regnault. It is taken to equal 9.5 British standard candles, and, of course, is $\frac{9}{10}$ times more powerful.

The German unit is the light of a paraffin wax candle 20 millimetres in diameter, burning with a flame 5 centimetres high.

The Bec-Carcel is taken to equal 7.6 German candles

PHOTOMETRY.

The measurement of light, or photometry, as it is called, may be very interesting to all operators, and I will explain a very simple and sufficiently accurate method of testing light values. There are many ways known to science for testing light values, all of which are not suitable for a work of this character on account of their complication and methods involved which are very exact, but the following method is sufficient for the purposes and needs of an operator, as well as simple, cheap and fairly accurate.

The light to be measured must be compared by means of a standard candle as above; first buy a pure spermaceti wax candle; insert this in a candlestick or holder of any

kind; next make a white screen about two feet square of white paper—or use your lantern screen, for instance—next get a stick or round rod and place near the screen in an upright position (a foot away from the screen) now light your candle and place it behind the upright rod—a little to the right of the rod and behind it—so that it casts a shadow of the rod upon the screen; then place on the left, behind the rod, the light to be tested, which will cast another shadow of the rod upon the screen; the side of the shadow cast by the candle. Now move the light to be tested away from the screen until the two shadows are exactly alike in appearance, then measure the distance from the screen to the light being tested, as also from the screen to the candle. Now multiply the distance by itself and divide one into the other, which will give the candle-power of the light being tested.

For example, say the candle is two feet from the screen and the light being tested twelve feet from the screen.

Then, multiplying two feet by itself (two feet) we have four, and multiplying twelve feet by itself (twelve feet) we have one hundred and forty-four; now dividing four into one hundred and forty-four we get thirty-six candle power as the answer.

Remember, the number of times the lesser divides in the greater—after each has been multiplied by itself, shown above—is the number of candle-power of the light being tested.

(To be continued.)

POSING FOR SONG PICTURES.

—In response one advertisement recently printed calling for "the some young men to pose for pictures," there appear young men to the number of five. Of these two can not have been by any stretch of the imagination considered handsome. The other three were well dressed a generally speaking, slightly appearing young men though one of them was far enough from handsome put him out of consideration, while of the other two neither was really handsome, though what with the other favoring qualifications both would answer for the purposes required. And so out of a bunch of five young men there were found just two who, though not coming up to the highest standard, would do.

What they were wanted for was to pose for pictures to be reproduced on lantern slides to be used on the stage with illustrated songs. For an illustrated song there usually required seventeen slides. As to its words, song is likely to consist of two verses, with a chorus repeated after each verse, thus giving the song as six four sections.

One of the lantern slides used with the song shows reproduction of the title page of its sheet music; this picture is first thrown on the screen; and then the singer sings it the pictures in illustration of words are shown.

Most of the illustrated songs are love songs, and of the men required for the illustration of such the greater number must be young. It is easy to see what would be the ideal requirements of a man who would make a complete satisfactory picture of a love

He must be of good stature, anyway, and then would need to be of good figure and bearing, a manly, courageous young man, and withal handsome. As such a combination is tolerably hard to find in young men, the lantern slide people have more or less difficulty in finding really suitable subjects. In some of them they advertise in the newspapers, and have recourse to theatrical agencies, where they may find a

engaged in minor parts or other young men who meet the requirements and are willing to pose.

Occasionally, from one or another of these sources, they get precisely what they want; more often, as happens in so many other pursuits, they must be satisfied to get as near to it as they can.

The young man who finds himself selected to pose for a series of pictures for an illustrated song may be taken to be photographed a little distance into the country or perhaps to the seashore, there to be posed and pictured, for many of these song pictures are shown with a nature background, and it is sought to make this due to the song. If a city background were required the subject would be posed and photographed in city streets.

For some songs a figure in uniform may be required, the man in the song might be a letter carrier, or perhaps a military officer. If uniforms are required they are supplied by the lantern supply people who make and supply the pictures, and they pay also all expenses where the figure is posed and the pictures taken out of the city. For this work of posing for illustrated song pictures they pay is \$4 a day, which may not seem like very large pay, but it isn't so bad when it is considered that the hours are short and the work easy; and really it is likely to be so much velvet for those who can fill the requirements and who have the time for it.

Frequently there may be required for one series of pictures more than one day's sittings, perhaps a day and a half, or it might be two days, making the work at the price paid fairly remunerative. It cannot, however, be allowed as an occupation, but only as occasional work. For if there were shown in the pictures displayed with illustrated songs always the same figures and faces the people would quickly discover that sameness and it would destroy the illusion; the pictures must be made for and along to one song only, and so not only must new pictures be made, but different figures must be posed for every song.

The lantern slide makers keep a catalogue of all the subjects that have posed for them, and in this catalogue are jotted down not only names and addresses, but such personal characteristics as might serve as a guide in the selection of subjects to be called upon to pose in the future as occasion might require, but commonly, to avoid repetition in the pictures, once in say six months would be called as often as subjects would be called upon, and so posing for pictures for illustrated songs is an occasional employment only.

Women are posed for pictures for illustrated songs as men, and, of course, handsome women are far more numerous than handsome men; but still it is not so easy to find them as it might seem to be to find handsome young men exactly suited to the requirements of this work. The young women required are found among artists' models, and sometimes, as in the case of young men, through theatrical agencies.

One might think that among the artists' models a sufficient number of subjects might be found without trouble, but among these one might be especially admirable and in demand among artists because of her beautiful eyes, and another because of her beautiful mouth. For song pictures the subject must fill a sort of all round requirement.

Still, it is easier to find handsome young women for song pictures than it is to find handsome young men, and in this work the young women may find somewhat more frequent employment, for their pictures may be used

on the title pages of sheet music, and young women may be rather oftener pictured than young men in song pictures because of the greater variety that may be imparted to such pictures by woman's more varied attire.—(New York Sun.)

ALAN DALE SEES THE SIMPLE DRAMATIC LIFE OF VERONA.

It is fete day in Verona, and it is lovely to feel feted. (If this appears as "fetid" I shall cable a curse.) Naturally, my idea of fete is concerned with special matinees at the theaters and gala evening performances, and the real American idea of fete. And that is precisely where I go to pieces here. For if the 61,000 good people (including, of course, the usual sprinkling of bad ones) in this garrison town want to go to the theater, all they have to do is to don their "glad rags" and hie them to the Teatro Ristori.

Well, say you, what's the matter with the Teatro Ristori? Wasn't Ristori the most illustrious of Italian actresses, and isn't it nice to think that a theater should be named after her? To which I reply: Even so. But the beautiful Teatro Ristori—and it is, indeed, a very handsome, modern playhouse—is given over entirely to—you'll never guess—the American bioscope, the king of cinematographs! Imagine the population of a big town, with shoals of naughty soldiers in its midst, being compelled on a general holiday to rush for its drammer to the bioscope!

Bills all over the town announce this great dramatic event at the Ristori, and the bills were so long and contained such a lot of promise that I felt bound to sample the entertainment that was to begin punctually at 21 o'clock. We are accustomed to just a dash of biograph in our Keithian-Proctor entertainments, and as a mere incidental figure. But here was drama in Italy beginning and ending in speechless motion-pictures.

Soldiers and children were allowed to enter at half-price rates, the military mind in Italy evidently being considered as non-adult. Ordinary mortals had to buy the usual "ingresso," and pay extra for any seat they might elect to occupy. It was funny to see the big Teatro Ristori filled with people anxious to sit through biographic drama, all studying programmes a yard long, and quite as interested as we should be at the first production of a new play.

The various sets of pictures, in fact, were treated as dramas, and thoroughly explained on the programme. For instance, the first picture was announced as a "grandly impressive social drama," called "The Romance of a Derelict," in eight parts. Each part, of course, was a picture, and it was labeled on the programme as we label events in melodrama. Like this: "In Search of Fortune!" "Fido, the Loving Dog!" "Help from a Beautiful Lady!" "A Perilous Misadventure!" "Kidnapping the Child!" "Flight!" "The Dog Follows!" "Arrest!" "Recompense!"

The guileless Veronese applauded rapturously when the "loving" Fido, having jumped into the river after the kidnapped child, swam with it to the shore, deposited it at the feet of its tortured mommer, and was recompensed by wholesale endearments. We, in our superior way, should have sniffed contemptuously at the ingenuous prettiness of the thing. Even as bioscope, it wouldn't have suited us. We should have clamored for something more movingly moving-picture. Even the soldiers went into raptures over this "Romance of a Derelict," and the little Veronese children had the time of their lives.

The clicking biograph then proceeded, in its nervous,

clicky way that always gives me a toothache. There was a colored fantasia in thirty parts called "The Daughter of the Devil," actually set to music by the "maestro," Virgilio Virgili. There was also a "grand drama," called "The Daughter of the Rustic," with music by the extremely celebrated Gianni of Venice, guaranteed (by the programme) to arouse the utmost enthusiasm on the part of the audience.

Honestly, all this appealed to me quite strenuously. It seemed to be such a simple and rational form of entertainment. We use our bioscopes for flavoring purposes, and here was a whole meal of it. I suppose I enjoyed it unduly because there was nothing to "criticise." No bad actors eating scenery, no ridiculous ladies emitting heroics. Moreover, the pictures were extremely good. They were shown upon a very big stage. They didn't quiver and wriggle and jim-jam about as some of our hasty moving pictures do. They were perfectly dignified.

Simple, simple Veronese! They were also treated to a tour of the Grand Canal of Venice, and they took it quite kindly. Venice is scarcely a hundred miles from here, but I imagine that most of the people in the Teatro Ristori had never been there. They were scarcely "traveled" folk—and I don't blame them, for getting around in Italy is not what one might call a cinch.

This entertainment lasted for about two hours, and it was as varied as its cinematographic limitations would allow it to be. Between each picture-drama there was a short interval, during which the lights were turned up, and the audience circulated. Attached to the theater was a cafe and smoking room, where light drinks could be sipped and cigarettes puffed. Behind the times? Oh, of course. Terribly behind the times—lamentably behind the times! But what's the dif, as long as you amuse yourself, and amuse yourself without hustle and strife, and turmoil and excitement?

I speak as though I should like to be "up against" this sort of thing for the rest of my natural. Of course I shouldn't. I can quite see that it is sensible and intelligent and restful, but the germ of livelier happenings has been hopelessly embedded in my system. Still, I admire it all very much. The good people of Verona ask little for their good times and are satisfied with what they get. We ask much, and more, and most, and are rarely satisfied. The best isn't good enough for us—pampered children of a hurried civilization! The simplest is perfectly satisfactory to these nice, easy, lazy, indolent Veronese kildits.

Shows come to this town during the Winter season, both to the Teatro Ristori and to the Filarmonico, but the demand for theatrical entertainment is not very keen—not nearly as keen as it is in an American city of one-quarter the size of Verona. This was a pleasant fete day for me. In the afternoon there was a band, and a very good one, in the Piazza Vittore Emanuele, with its cafes and its ancient amphitheater, and its charming outlook, and then this great bioscopic excitement in the evening.

I didn't exude any sigh for—Coney Island or roof garden!—*Alan Dale in New York American.*

According to reports from India, moving pictures are now being exhibited by agitators as a means of encouraging the revolutionary idea among the natives. These pictures show the Japanese troops defeating the Russians, and the moral is that the Asiatics in India would be able to do likewise against European armies. Thus the picture becomes a moving picture in two senses, and doesn't even require a penny in the slot to make it work.

Trade Notes

Peaks Island, Portland, Me., is to have another after this Summer if the proposed plans are carried. The name of the place will be "Funnyland" and include a moving picture show, penny vaudeville, tea glasses and other novelties following out the line attractions at the metropolitan parks.

The license for the theater has been asked for Charles E. Chase and will be brought up for action at the next meeting of the city council.

It is planned to have a building 50 by 100 feet on Island avenue and to have it ready for occupancy the last of June.

The Kentucky and Indiana Amusement Company's articles of incorporation recently, with a capital stock \$2,000, divided into shares of \$100 each. The limit debt is \$2,000. The incorporators, all of whom are Bloomington, Ind., and hold five shares each, are: Jeff P. Kemp, Elaine Bradfute, Len C. H. and Joseph Kallison. The concern will operate vaudeville and moving picture shows.

The Tent City Theater, San Diego, Cal., has been leased for the season by the Southwestern Amusement Company. The theater will open June 19, with a moving picture show. This company will spare no money or trouble to give the best entertainment to the patrons of the Tent City throughout the entire season. One of the features of the show will be high class, up-to-date illustrated songs, by the best singers that can be procured.

Moving picture shows in Camden, N. J., are now taxed. The police have secured a list of all such shows of amusement. A city ordinance places the power of fixing the amount of the license in the hands of the Mayor.

Recent newspaper illustrations indicate the early appearance on the road of a moving picture show of "Teddy jumping the hurdles, on horseback."

The Crystal Theater in the Riverside, Sioux City, Iowa, was opened for the season June 8. The place promises to become a popular pleasure resort for people of the Riverside. A good program of moving pictures and illustrated songs is given.

Joseph Ridger is erecting a one-story building, 200 feet 6 inches, at 716 and 718 South Broad street, Philadelphia, for a moving picture theater, to cost \$4,895.

Messrs. Lamb & McCauley, of Fort Smith, Ark., have rented the Creekmore building and are getting it in readiness for a first-class electric theater, to open June 15, with moving pictures and illustrated songs.

Main street, Danbury, Conn., is to have another electric theater, which will be the third to open in Danbury this season. The store at 255 Main street has been leased for that purpose by Charles Cassassa, of New York City.

and will be fitted up for the opening about July 1. This will make the third electric theater and moving picture show in Danbury, and it will be in an excellent location for the business. The work of putting in a new electric front and the proper interior fixtures and furniture will be commenced within a few days. It will make a brilliant appearance upon the street and will add largely to the amusement opportunities of the city for the Summer.

The "Camaraphone," or talking and moving picture scene, was the new headliner at Hammerstein's Paradise Roof Garden over the Victoria and Belasco Theaters, New York, last week.

Moving picture show No. 5 was opened on June 15 in the Roller Skating Rink on Twenty-ninth street by Messrs. E. T. Aistrophe and Lloyd Gates, two of Cairo's (Ill.) most popular and well-known young men. Realizing the need of a moving picture show uptown, these young men leased the roller rink and opened a picture show there so that people residing uptown will not have so far to go when they want to spend a part of the evening in recreation and pleasure.

OPENING ANOTHER HOUSE.—Lawton & Joyce, proprietors of the Grand Theater in Marquette, Mich., have secured a location for a moving picture-illustrated song theater at Green Bay, and Mr. Joyce is now there getting the house in condition for the opening the latter part of this month. This will make five houses under the management of the firm and a vaudeville theater is also soon to be opened by them in the lower peninsula.

Albion, Mich.—Suit for damages has been brought against Dr. Samuel Dickie, Dr. F. E. Day, Prof. Clarence Greene, Dr. A. J. Abbott and H. N. Post, of the Albion Methodist Church, for suppressing a moving picture exhibit in the church after Prof. G. S. Kimball, superintendent of the Sunday school, had signed the contract for three Sunday school benefit performances.

Billboards of the city were covered with lurid posters announcing that "The Great Train Robbery," "A Daring Daylight Robbery," "Those Terrible Kids" and "A Slick Pair" would be seen at the Methodist Church.

The Methodists were shocked by the glaring announcement and the doors were locked after the audience began to arrive for the first performance.

"Her Sweet Smile Haunts Me Still" and "The Beauty Show" were not seen. The house was dark and the box office didn't open.

The show people now bring a suit for damages. Superintendent Kimball, who signed the contract, is now in New Jersey, but the other prominent Methodists will answer in court.

Once more the question of right between moving picture emporiums and the believers in a strict Sabbath was threshed out before Magistrate Tighe in the Butler Street Court, Brooklyn, last week, and this time a previous decision was reversed, and Elijah D. White, proprietor of an establishment at 388 Court street, was held for the Special Sessions, despite the vigorous protest of his brother and counsel, Elmer S. White. Halfden Bryeldsen, a musician of 399 Union street, was the complainant, and he charged the defendant with conducting a Sunday performance in his establishment on May 19.

Attorney White made an impassioned plea in his brother's behalf. He denounced Justice Kelly's recent

decision in the matter of Sunday performances with hearty conviction, and just as heartily lauded Justice Marean, whose previous ruling left the proprietors of such places to their own devices. Pounding the desk with his fist, Mr. White declared that Justice Kelly had displayed premature judgment and taken a course without precedent.

This outburst of eloquence followed a denial for dismissal. The attorney took advantage of the fact that Magistrate Tighe had previously dismissed the defendant on a similar charge, after Justice Marean had made his ruling. He asked the Magistrate how he could hold the prisoner on this occasion if his action in discharging him previously had really sprung from conscientious construction of the law. He declared that the activity of South Brooklyn ministers, physicians, etc., had already injured his brother's business, and declared that it would work further injustice if the man were held for the Sessions. But the Magistrate decided that arguments pro and con should be passed upon by the Court, and he disposed of the case accordingly.

MOVING PICTURES OF POLAR GAME.—To hunt the polar bear, the musk ox, the walrus and the caribou at home in the shadow of the North Pole, not only with his rifle but with a moving picture machine as well, is the Summer vacation planned by John R. Bradley, an amateur sportsman of New York City. He will depart on July 1 to board his auxiliary schooner at Boston. Dr. Frederick A. Cook, former companion of Robert E. Peary, veteran of Arctic and Antarctic expeditions, will accompany him.

Mr. Bradley has hunted in every part of the world except the vast, unexplored territory of the Arctic Circle. He has made several trips to Africa and to Asia and has covered almost every foot of big game country in the United States and the Northwest. He was in Mongolia last year seeking the long-haired cave tiger. Before that he was in Tibet, where he obtained specimens of one of the rarest of mountain sheep.

For his coming voyage Mr. Bradley purchased a Gloucester fishing schooner, 118 feet over all, and installed in her a powerful engine. He has had her sheathed with three-inch oak and reinforced and braced inside and out. He will take a large crew, with officers and an ice pilot, and does not expect to return until the latter part of the year.

"We will go up the west coast of Greenland," said Mr. Bradley recently, "and hunt caribou for a time. From there we go to Melville Bay, from where I expect to get Polar bear all the way up to Smith Sound, which is 78 degrees north latitude, or within 8 degrees of the 'farthest north' reached by Peary. On the islands of the sound and the surrounding mainland we hope to strike the musk ox and, of course, the walrus. These will be particularly plentiful, I understand, in Baffin's Bay. After that we will go south into Hudson Bay, turning into Chesterfield Inlet, if the ice permits, where we will be able to hunt in the Barren lands for musk ox."

"Of course, I shall attempt to obtain good specimens of game, but one of the interesting features of the expedition will be the taking of moving pictures. I have used the camera largely in all my travels, and had arranged to take a moving picture machine with me last year, but I could not get films in Paris. We hope now to photograph animals as they live and move."

"While I am hunting," continued Mr. Bradley, "Dr. Cook will be pursuing his studies of the Eskimo. He

has made exhaustive studies of the tribes, and will complete this year. To him also the camera will be of great benefit.

"Our schooner will not go into the smaller bays and inlets, for the risk of getting caught in the new ice would be too great, so we have procured a 25-foot whale boat and put in her a 10-horse power engine, and on her a hooded cabin with accommodations for four men. She is of light draught and can go anywhere, and if she should be caught by the ice we can abandon her."

Mr. Bradley said this would be his last big hunt because, so far as he knows, the globe has no other big game country unexplored by him.

* * *

The social settlement workers of St. Louis, Mo., have been active in a crusade to purify the five-cent theaters here.

Philip Seman, of the Jewish Educational Alliance, estimates that there are about 250 of these nickelodeons and penny arcades in St. Louis.

A short time ago the members of the Social Service Committee reported that some pictures in these machines were undesirable and it was criminal to allow children to attend such exhibitions. A committee was appointed, consisting of Messrs. Philip Seman, of the Jewish Educational Alliance; R. N. Baldwin, of Self-Culture Hall; Harold Johnson and the Rev. Mr. Bassler, of Kingdom House, to investigate and prosecute if necessary.

No prosecutions have been made, but Mr. Seman reports the closing of the Biddle street hall, and that the managers of some of the nickelodeons and penny arcades have eliminated obnoxious pictures.

Mr. Seman next season proposes to utilize the dramatic talent of children in the afternoon by the production of fairy plays and in the evening parents will be given more pretentious theatrical performances.

* * *

We learn from Chicago that, according to Lieutenant Alex McDonald, the head of Chief Shipley's dance hall and five-cent theater bureau, the proprietors of the cheaper places of amusement have greatly improved the character of the attractions they are giving the public. Lieutenant McDonald said that he and his men keep under constant watch 158 five-cent theaters and cheap vaudeville houses whose patrons are, for the most part children. Where formerly pictures of "the train robber" type were exhibited, more instructive and still equally amusing are now used.

* * *

Mayor McClellan, New York, and the chief of the Bureau of Licenses, Mr. Corrigan, have been temporarily enjoined from interfering with the moving picture exhibitions throughout the city. Justice Charles H. Truax, on the application of A. Muller, of 125th street, near Third avenue, a keeper of a moving picture place, granted the injunction.

Florence Sullivan, the petitioner's counsel, said to the Court that the Mayor had preemptorily deprived many of his clients of their licenses without due process of law or cause. Since the crusade against these places of amusement began the proprietors have formed an organization, which they call the Moving Picture Exhibition Association, and it is through the efforts of this association the injunction is granted.

* * *

The Seenic Theater, Spokane, Wash., located at 419 First avenue, opened on Thursday evening, June 13. The theater seats 200 people and will exhibit moving pictures and have illustrated songs. The theater company has the

exclusive right of using the "Viascope," a Chicago moving picture machine which is said to do away with the "flicker," which has been the main objection to this class of amusement. W. H. Bell, of Chicago, will have charge of the moving picture machine.

"That's the stunningest of all of them," Otis Snowden, moving picture machine operator, had often declared to the other workers at an East Ninth street theater, Cleveland, O. "The Lovesick Soldier" it was entitled. There were brass buttons a-plenty, a good-looking private, a pretty country girl, a wicked sergeant. Through difficulties and troubles the soldier followed his sweetheart in spite of his superior officer. It was noble and inspiring, and Snowden, thinking of the days when he was second lieutenant of the high school cadets, would start that film time and again. You could almost hear the bugle calls as he rushed it through. But one day the roll of films disappeared. So did Snowden. He had secured another job. Last Saturday Snowden, who lives at 4927 Woodland avenue S. E., was arrested and taken to central station.

* * *

N. C. Williams, Sr., N. C. Williams, Jr., and F. J. Kyle, of Atlanta, Ga., applied for a charter for the Atlanta Moving Picture Machine and Film Renting Supply Company, whose object it is to manufacture and sell supplies for electric theaters. The capital stock of the company will be \$3,500.

* * *

Portage, Wis., is soon to have a new amusement enterprise in the shape of an electric theater. One of the largest theatorium construction concerns of Chicago has about concluded arrangements for the opening of one of their theaters in this city. The management of the local institution will be under Fred E. Fink and H. H. Niemeyer.

It is the intention of the management to produce only refined and educational entertainments, those that appeal to the ladies and children as well as to the gentlemen. The theater will be located in Emporium block, De Witt street.

"Nothing of a sensational nature or pictures that can possibly offend the most refined taste will be shown at this new theater," said one of the managers. The shows will start every night, excepting Sunday, at 7 o'clock.

The pictures furnished at the entertainments will come direct from the largest theaters of Milwaukee and Chicago, arrangements having been perfected to include Portage in the Klien circuit, which is acknowledged the best the large cities can afford.

* * *

PROPOSED NEW UNION.—A meeting of all those employed in operating moving pictures has been called for the purpose of organizing themselves into a union for Montreal, Can.

* * *

The corner room, Fourth and Main streets, of the Price Building, Paris, Ky., has been rented to Welland, Henly & Norris, of Cincinnati, O., to conduct a first-class moving picture show, which will likely open to the public next week.

* * *

A correspondent in St. John, N. B., Can., sends the following information: Robert J. Armstrong has gone to St. Johns, Nfld., where he will open a nickel show, presumably for Keith. St. Mary's Hall, Halifax, has also been converted into a "Nickel" and as a result of negotiations with Mr. Armstrong, Alexandra Hall, Sydney, also advertises under the same name. Wonderland, the second

hall in this city, has fallen into the hands of the Quinetoscope Company, of Montreal, Bennett's upper Canadian rivals, and will open on Saturday as the "Bioscope," while as a next door neighbor it has the Unique, which is being operated by the Bennetts themselves.

* * *

The Empire, Halifax, N. S., opened recently with a splendid series of moving pictures and illustrated songs by Miles Brothers, New York. Nothing but the very best films are used. Manager Mullane has the building heated to accommodate about 1,500 people and has also provided for his patrons an ice cream parlor in the building.

* * *

Pathe Freres, of Paris, were in New York last week and formed a corporation in Jersey City, N. J., to deal in cinematographic negatives and positives and apparatus; capital, \$1,000,000. Incorporators: William H. Corbin, 243 Washington street, Jersey City, N. J.; Ernest A. Svatts and Charles Pathe, Paris, France; Collins & Corbin, Jersey City, N. J.

* * *

The members of the skeleton chamber in "Night and Morning," at Luna Park, New York, met in executive session recently, and after a heated and lengthy discussion passed resolutions criticizing the brand of cigarettes that the management supplied them. Each member of the Stygian chamber had a voice in the heated discussion, which resulted in the appointment of a committee to wait on Frederic Thompson with a "frame" of the resolutions. Mr. Thompson's desire, naturally, is to please the House of Skeletons, and will have a special brand of cigarettes manufactured for their use. The new cigarette will be "The Luna," guaranteed to superinduce peace, happiness and good-fellowship in the executive branch of the chamber of skeletons in the realm of "Night and Morning." [Next, please.—Ed.]

* * *

A new ordinance of the City Council, Charleston, S. C., was passed at its meeting, June 11, in order to make the moving picture shows here of all classes give the most complete fire protection to their patrons. Chief Behrens has already put into effect certain precautions. Its salient features are as follows:

That existing electric theaters where moving pictures are displayed shall comply with the ordinance within thirty days from the time of its passage; that a permit must be secured from the fire chief and from the city electrician for any such theater hereafter, before a license will be issued; that all wiring in such places of amusement must be done under the supervision of the city electrician, and that infractions of this section will render the theater liable to closing; all fuses must be fireproof; all exits are to be indicated and lighted; all lights must be independent of stage light excepting general auditorium lights, and must be controlled from the lobby or other convenient place, and there must be two circuits into the auditorium, one controlled by operator and the other on the outside; that every portion of the building used shall be lighted, and also all outlets, corridors, etc., sixteen candle power arc lamp to every four hundred square feet of floor space being the standard; each arc lamp used as a part of the moving picture machines must be run according to specifications of city electrician; also the stage; reels must be encased in iron-box, with no other construction; handle or crank must be secured to handle; automatic shutter must shut off light rays when machine stops running; extra films must be kept in a

metal box with tight-fitting cover; each machine must be run by hand; a three-gallon fire extinguisher must be kept close to machine; that machine must be housed specially as directed by fire chief and city electrician; that violation of this ordinance will make offender liable of fine not exceeding \$100 and imprisonment not exceeding thirty days, either or both, each day of operation make separate offense.

* * *

The "penny arcades" in the cities are coming in for a general criticism and being characterized as dens or schools in vice. Another form of innocent amusement gone wrong that might prove wholesome entertainment.

* * *

With moving pictures which are claimed to be the best ever shown in Rhode Island the Westminster Theater Providence, is to reopen its doors for a Summer season. The views shown will be strictly up to date and refined in every respect and smoking will be prohibited, the management catering particularly to ladies and children.

* * *

The North Side, Corning, N. Y., is to have another picture show. The promoters of the enterprise are: Glen Billingham and H. W. Loghry. They have secured a lease of a store in the Walters block. They have purchased the picture machine and equipment of the defunct North Side Electric Museum Company and as soon as the store can be altered to meet the demands of the business the enterprise will be opened to the public.

* * *

Muscataine, Ia., is to have a new theater. The room in the Warfield Building, at 112 West Second street, has been rented by Mr. Gordon, of Sioux City, who will at once install a first-class moving picture machine. The new theater is to be called "The Unique." Mr. Gordon, the proprietor, promises to exhibit nothing but strictly moral moving pictures, while illustrated songs will be one of the pleasing features of the house.

Bert Ziv, of Chicago, a theatrical manager of many years' experience, and well known among the managers of Chicago, has been secured by Mr. Gordon to manage this house.

* * *

A church in a five-cent theater. A minister on a stage where two hours later a knock-out comedian will appear. A choir of sweet-faced choir girls as rivals of a ballet chorus. These unusual sights will be seen at Gary, Ind., the new mushroom city built by the steel trust, next Sunday. A town of nearly 4,000 inhabitants and growing faster than any town in the United States, in the world, perhaps, Gary has no church. Worshipers have been compelled to go to other towns to attend services. But the Congregationalists decided to-day to change matters. They declared they would hold services in Gary if it were possible. Committees were sent to lease a building, but the only place available was the nickel theater. A contract was closed and notices of the Sunday meeting were posted conspicuously about Gary.

* * *

St. Louis oculists agree with Berlin physicians that moving picture machines are injurious to the eyes, but say there is no necessity here to declare war on the kinemetograph shows, as they are doing in the German capital. According to a press cablegram, the Berlin physicians have become so alarmed about the possible injury to the eyes by the 2,000 kinemetograph shows there that they are urging the Government to close them. Dr. James A. Campbell, a leading St. Louis oculist, says there is no

occasion for such extreme measures here, as nobody's eyes will be seriously injured unless he overdoes visiting the picture machines.

"Looking at moving pictures," Dr. Campbell said, "is like reading a book on a train. Where the focus changes all the time, it is a strain on the eye to follow the object it is looking at. Particularly is this the case if the eye is defective. Even a perfect eye cannot stand looking too long at a moving picture or watching too many telegraph poles flash by a moving train. My advice is not to visit moving picture shows if your eyes are weak. They will not permanently destroy the eyesight, but they produce an irritation of the retina caused by confusion of images. All moving pictures are not equally difficult to watch. In some the quivering motion is reduced to a minimum. In others it is violent."

"In these machines the pictures are flashed so rapidly that the eye cannot keep pace with them," said Dr. James Moores Ball. "This produces a great strain on the ocular muscles that move the eyeball and undoubtedly injures the eyes. Particularly is this true of children. Their eyes are more susceptible to such strain than the adults because the muscles about the adult's eyes are more solidified. The child eyes are more subject to myopia or nearsightedness. A child is likely to have his eyesight injured looking at moving picture machines as he is in the kindergarten. And there is no doubt that the kindergarten fad is responsible for much injury to the eyes of children. In these kindergartens little children of five, six and seven years old are given work to do with needle and thread and such things at short distance and the results are disastrous to their eyes."

* * *

OPENED MONDAY: CLOSED TUESDAY.

The cameraphone, known as the "talking pictures," opened on Monday, June 10, at Hammerstein's and closed June 11. The inventor told Mr. Hammerstein that he had worked for fifteen years on the idea and could not understand why it failed. Neither could the manager.

Association News.

President Nicola Seraphime, of the Moving Picture Exhibitors' Association, 229 Broadway, has been extremely busy during the past two weeks in an effort to protect the owners of the Common Show and Moving Picture Licenses, issued by the Mayor. On June 12, 1907, Justice Truax issued an injunction restraining the Chief of the Bureau of Licenses, Mr. John B. Corrigan from suspending and revoking these licenses in over sixty cases, and directing them to show cause at a Special Term of the Supreme Court, Part 1, on June 17, 1907, why an injunction should not be made permanent and the proceeding was adjourned to June 18, 1907, at which time it was argued before Justice James A. Blanchard, Assistant Corporation Counsel O'Neil appearing for the Mayor and License Bureau, and Florence J. Sullivan appearing for the plaintiff. The matter was argued at length, and Mr. Sullivan read to the Court a letter that was sent out by the Chief of the Bureau of Licenses which was the cause of all the trouble; the letter is as follows:

"Mayor's Office, Bureau of Licenses,
City Hall, New York.

June 6, 1907.

Sir: You are hereby notified that your Common show license No. has been suspended by His Honor, the

Mayor, upon charges preferred by the Police Department against the premises you are conducting under the said license.

A hearing will be granted for the purpose of giving you an opportunity to show cause why this license should not be permanently revoked, the date and time of which you will be duly advised, and pending such hearing it will be necessary for you to discontinue the common show licensed under the above-mentioned number.

Yours truly,

JOHN P. CORRIGAN,
Chief, Bureau of Licenses."

The plaintiff contended that the Mayor had not the authority of law to suspend a license or revoke one until after the owner of the license had his day in court; he also contended that no license could be revoked arbitrarily and that the holder of a common show license was entitled to enjoy all of its privileges for the year for which it was issued, unless the holder was convicted of crime and that in issuing the license the City extended an invitation to all, on the payment of certain fees, to invest their money in the business for each of the licenses issued, and that in any business so conducted with respect to the law, the City had no more right to interfere with it than if it were a dry goods business or any other commercial enterprise. The City having granted the license, it thereby approved of the fitness of the holder and the propriety of the business, and that it had no right to interfere except through the courts. The Corporation Counsel did not claim that the business was conducted improperly or that indecent pictures were exhibited or any unwholesome practice indulged in. The sole cause for complaint was that in some instances children under sixteen years of age were admitted to the exhibition without their parents. Briefly, the contention is on the part of the Mayor, that he can revoke any licenses arbitrarily. On the other hand, Mr. Sullivan contends that when a license is issued, it cannot be revoked unless the holder is convicted of a crime after trial in court.

The Moving Picture Exhibitors' Association, at a meeting in Terrace Garden, on June 15, 1907, unanimously passed resolutions offering to act with the Mayor as the City authorities in every way that might be helpful to the improvement of the exhibitions, and suppressing anything that might be unwholesome, and appointed a committee to take up the entire subject with the Mayor personally. The Moving Picture Exhibitors' Association includes the Boroughs of the Bronx, Manhattan, Brooklyn, Queens and Richmond, and no one can become a member unless he signs a written agreement to obey the laws and ordinances and to avoid lewd and unwholesome exhibitions.

Mr. Nicola Seraphime is President, Mr. Herbert Miles of Miles Brothers is Treasurer, Mr. Chester Martin Secretary, and Florence J. Sullivan is General Counsel. Its office is at 229 Broadway, N. Y. City.

A new elaborate moving picture theater has opened State street near Jackson boulevard, Chicago, the second within four weeks. It is called the Lyric, and its architectural decorations cost about \$15,000. The place is owned by Arthur Caille, of the Caille Bros. Company, slot machine manufacturers, Detroit. Mr. Caille is thinking of opening a real vaudeville theater here, and if a desirable site can be secured it is said building will commence this Summer.

Correspondence.

A Complaint.

CANTON, O., June 12, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir:—In your issue of June 1 we note, under the title of "Grateful Operator," a letter from Al. Shields stating that he had entered our service. It is only right that the facts of the case be stated, and we would like them given the same publicity as you gave his letter.

In his letter he claimed to be a first-class operator and electrician, competent to handle any show under any circumstances. In order to give him every advantage in the start, we brought him from Duluth, Minn., to Columbus, O., several days in advance to look over the outfit and become familiar with any new features. We hired a theater in a small town near Columbus and gave him two full days to go over the programs, study electric connections, etc. He had the benefit of the instructions of one familiar with the work. He showed two faults—extreme speed and bad handling of slides—but these we believed he could soon correct.

We then went to the first date of the Summer season. He had from 8 a. m. to 8:15 p. m. to prepare. He connected up in such a way that he could not get any light. He was shown his error and the correct way pointed out again. When he changed he created a dead short and blew out every fuse along the line. The light plant people were unable to repair the damage, and for the first time in eight years we were unable to show and had to return the money.

Mr. Shields claimed that "everyone makes mistakes," he was "in a hurry," etc. He had cost us fifty dollars in round numbers for railroad to Columbus, hotel, railroad hotel and rent of theater for practice, railroad and hotel for the first stand, beside the loss of money returned through his bad work. He seems to feel no obligation to pay this back, nor to return to one of our employees the money he borrowed to get to Columbus, where he expected to get another job.

We have no desire to injure anyone, but we believe it is only right that other employers should be protected against such unfortunate and expensive experiences.

Yours truly,

MOTION PICTURE COMPANY,
— Canton, O.

A panic was averted in Fort Dodge, Ia., when a film ignited during a performance at the Carroll Opera House. About 4,000 feet of films were destroyed, and other damage amounting to \$500 was caused.

* * *

A nickelodeon has been opened at Big Rapids, Mich., by George Behrens and Clinton Spencer, both of Muskegon.

12 cents
per foot.

12 cents
per foot.

SELIG FILMS

Now ready for delivery our new Western film

WESTERN JUSTICE

Length 715 feet

Code word—Adjacency.

Magnificent scenic effects and an intensely dramatic story combine to make this the strongest and most thrilling subject produced this year.

THE SELIG POLYSCOPE, the most durable and efficient projecting machine made.

Let our new catalogue tell you more about it.
FREE ON APPLICATION

SFLIG POLYSCOPE CO., Inc.
43 Peck Court, Chicago, Ill.

Dominion Film Exchange

Where You Get

GOOD FILM SERVICE

At reasonable prices. Don't worry—it's folly. We have the latest and best Films and Song Slides for rent. *WRITE TO US*

32 QUEEN ST., East, TORONTO, CAN.
P. O. BOX 471

MOVING PICTURE MACHINES AND FILMS

Edison Kinetoscope
The Power Cameragraph
KLEINE LENSES for Picture Machines Cover the
Whole Range of PRACTICAL PROJECTION.

SUPPLIES OF ALL KINDS

Send for Catalogue F.

C. B. KLEINE

664 Sixth Avenue

NEW YORK

Film Review.

OYSTER INDUSTRY.

LUBIN.

This film, showing the American oyster industry, is a most interesting subject. The oyster fleet starts out on its cruise. We see the dredging of the oysters in large nets.

While some of the oyster fishers use the large nets, others dredge for oysters with wire screens, a very interesting proceeding. We then see how the oyster boats are unloaded by filling large barrels with the delicate bivalves.

The next scene shows how the oysters are opened so as to be canned. Men of all nations are employed. It is most interesting to note the speed with which the oysters are opened.

A great many women and girls are employed in opening and assorting the oysters. The oysters are brought to the canning department, while the shells are hauled away by carloads.

Next the oysters are canned, sealed and labeled. This work is done almost exclusively by young girls and women. After this we see the oysters boxed and shipped away to all parts of the world.

The picture ends with a connoisseur enjoying his "oysters on the half shell."

SNAKE HUNTING.

LUBIN.

A rocky spur of the mountain range is seen, when two hunters enter, one carrying a bag. The first one climbs up the rocks and with a pronged stick catches a snake in the bushes which he drops into the bag. With care he manages to descend, and a rocky wall is next seen with a reptile at least three feet long crawling over it. This is promptly caught and after some excitement is got into the bag. The hunter is next seen in the bed of a stream struggling with a monster snake some six feet in length. Several times he tumbles, but it is a case of life or death, so that he manfully holds on to his prey. Down a fall of water he next clammers and manages to hit upon another reptile; in fact, he seems to know exactly how to "spot" a lurking place. His assistant apparently tries his hand, for he is seen descending the rocks with one wrapped round him and struggling with all the force at his command. Eventually he is released, when the tournament has to be used, but after a dose of brandy he seems to pull himself round again. Both men climb the rocky hillside like antelopes until they come across the trunk of an old tree, in which a serpent is taking its siesta. The hunter enters a cave from which he issues with quite a number of fine specimens, the effect caused by the play of light on the rocks and stream issuing from the cave being exceptionally fine. He next catches several snakes in a field by the aid of a large towel, and the last one to be caught nearly strangles the hunter before he can manage to shoot it. The film concludes by showing a snake being skinned while still alive.

WHEN WOMEN VOTE.

LUBIN.

While Mrs. O'Brien is preparing her speech for the political meeting, Mr. O'Brien minds the baby. Mrs. O'Brien is ready to go out. The henpecked husband shines her shoes, brushes her coat, and out she goes to attend the woman's suffrage meeting.

Mrs. O'Brien delivers a fiery speech, often interrupted by wild cheers and applause. Resolved: To vote! for Mrs. O'Brien for magistrate.

The women vote. Women police control the beat. Every man who dares to vote is arrested. Many women voters are seen fighting but are quickly arrested by the police.

The battle is over. Crowds are seen on the streets watching the election returns. Bets are made. Cheers for the Republicans. Cheers for the Democrats. Women fight. The police women have their hands full. She hurries off to dress, and in a short time he also goes, leaving Mother-in-law alone. She makes up her mind to accompany them; calling the maid, she asks for her outdoor costume. The maid, bringing it in, helps her to dress. On the appearance of husband and wife ready to bid Mother good-bye, they are astonished to learn of her determination to accompany them. The more they try to persuade her not to go, the more obstinate she becomes; and for the sake of peace and quietness they reluctantly take her on their three hundred pounds of avoirdupois with them. Arriving at the White City, she insists upon going up in a balloon, and suffers as a consequence. The Ferris wheel next claims her attention, and as it revolves she becomes dizzy, then sick, and falls out. Recovering from this, she goes up the escalator, and gets a very rough handling. Then she shoots the switchback, bumps the bumps, rides the switchback, from which she is taken out in hysterics. The photograph gallery next excites her curiosity, and she has her photo taken in what she thinks an angelic pose; when she sees the result she goes mad with rage. She next tries the mechanical swing, and as she goes round her son-in-law and is lifted out with difficulty. The clowns make fun of her, and invite her to a boxing match; she puts on the gloves, but is knocked out, very much to her discomfort. She next tries the wrestling bout, from which she comes a cropper. After this they carry her to a carriage and drive home, where the maid with smelling salts, poultices and medicine, attends her. The doctor bandages her broken nose and face, and makes her as comfortable as possible under the circumstances. The daughter and son-in-law now appear dressed for outdoors; invite her to go with them to the White City, but she has had enough of that, so they bid her good-bye and go off for a good time without the unwelcome presence of Mother-in-law.

Mrs. O'Brien is elected Judge of Magistrates. No. 23. Mr. McGinnis is brought before her, charged with having kissed his wife. Twenty years in State's prison by hard labor and fasting. While his wife holds court Mr. O'Brien attends to his household duties.

Mrs. O'Brien returns from court. Dinner is not ready, the baby is not washed, the rooms are not clean. She makes him sweep the floor and cook the meal. Not satisfied with his work, Mrs. O'Brien takes the dough and throws it in her husband's face. Mr. O'Brien would like to get a divorce, but such cannot be obtained when women vote.

AND THE DOG CAME BACK.

LUBIN.

While Chung Lung, the washee-washee, is delivering his goods, a stick takes hold of his trousers, tearing the same in pieces. According to the promising to the proprietor of the dog, he is told to take the dog and kill him.

The Chinaman and the butler are going to kill the dog. He is tied to a tree and shot by the butler. The butler then goes home and tells his master how he killed the dog, but hardly had he finished when the dog came back.

A candy man on the street is next attacked by the dog, who seems to have a special liking for men's trousers. When the peddler comes in for complaint, he, too, is told to take and kill the dog.

The butler and peddler are going to kill the dog. They put a rope around his neck and pull him up a tree. They then depart, leaving the poor dog to his fate. The butler, returning home, describes to his master how he killed the dog this time. Again the dog came back before the butler had finished.

Now the dog attacks a colored woman. It is funny, indeed, to see the struggle between the big fat wench and tiny little dog. She, too, comes in for a complaint and is advised to kill the dog. The colored woman and the butler put the dog in a sack, fill it with stones and throw it in the water.

The butler then goes home and reports to his master how he killed the dog, but hardly had he finished when the dog sits on his master's lap.

Next, two little boys are attacked by the dog, and again it is the trousers' seat that suffers mostly. The mother of the boy, when complaining, is advised to take the dog and kill him.

The butler, together with all the sufferers, is told by the master to have the dog made into mince meat. The butcher lays the dog upon the block and severs the head with one stroke of a big axe. He then puts the body in a sausage machine and makes Wiener wurscht out of the dog. The butler then goes home, and reports to his master

that the dog is killed, this time for good, but hardly had he finished when the dog came back.

The sufferers, not knowing that the dog has come back, came to get some consolation for their torn clothes. Just then a little boy is begging for the dog. The master, glad to get rid of the dog, presents him to the little boy.

MOTHER-IN-LAW AT WHITE CITY.

GAUMONT.

At the dinner table the husband informs his wife he will take her to the White City. She hurries off to dress, and in a short time he also goes, leaving Mother-in-law alone. She makes up her mind to accompany them; calling the maid, she asks for her outdoor costume. The maid, bringing it in, helps her to dress. On the appearance of husband and wife ready to bid Mother good-bye, they are astonished to learn of her determination to accompany them. The more they try to persuade her not to go, the more obstinate she becomes; and for the sake of peace and quietness they reluctantly take her on their three hundred pounds of avoirdupois with them. Arriving at the White City, she insists upon going up in a balloon, and suffers as a consequence. The Ferris wheel next claims her attention, and as it revolves she becomes dizzy, then sick, and falls out. Recovering from this, she goes up the escalator, and gets a very rough handling. Then she shoots the chutes, bumps the bumps, rides the switchback, from which she is taken out in hysterics. The photograph gallery next excites her curiosity, and she has her photo taken in what she thinks an angelic pose; when she sees the result she goes mad with rage. She next tries the mechanical swing, and as she goes round her son-in-law and is lifted out with difficulty. The clowns make fun of her, and invite her to a boxing match; she puts on the gloves, but is knocked out, very much to her discomfort. She next tries the wrestling bout, from which she comes a cropper. After this they carry her to a carriage and drive home, where the maid with smelling salts, poultices and medicine, attends her. The doctor bandages her broken nose and face, and makes her as comfortable as possible under the circumstances. The daughter and son-in-law now appear dressed for outdoors; invite her to go with them to the White City, but she has had enough of that, so they bid her good-bye and go off for a good time without the unwelcome presence of Mother-in-law.

THE AMATEUR RIDER.

GAUMONT.

Two gentlemen dressed in riding costumes are seen at the stables, discussing the qualities of various mounts. A third approaches and joins in the conversation, which becomes animated, the last coming evidently boasting of his prowess. A groom is called and an order being given, the riders vault into the saddle, and are seen leading there from a fine thoroughbred, which the brag-gart tries to mount. It soon becomes evident that he is only booted and spurred for show. His first attempt to mount, he inhibits his amateurishness; instead of vaulting into the saddle he slips, loses his footing, and with difficulty retains his balance. Again essaying to mount, he succeeds after a fashion, losing his hat in the process. The groom hands him his hat, and he goes off to pick up what adventure

he can, gaining a little confidence as he gets more accustomed to his position. A lady is seen at a window, and the horseman, to make an impression upon her, causes the horse to curvette a little; much to his credit he manages to keep his seat, and raise his hat. His step becomes easier, and he goes off at a gallop into the midst of a party of fair equestriennes, who laugh at the efforts of the amateur to keep on his horse by embracing him round the neck. A passing street car startles the horse, who, taking the bit between his teeth, goes off at a gallop, not stopping until he lands his rider in the midst of a Summer party at a wayside inn. They are incensed at his careless riding and commence to belabor him for spoiling their pleasure. His horse is returned to him, and he goes away leading him by the bridle. On his way he has to pass many friends of both sexes who are well mounted and enjoying their ride. After a time he again essays a ride home, but is thrown by the horse, who is thoroughly tired of such a poor rider and gallops off to his stable, leaving the poor fellow battered and torn to be led back by two sympathetic pedestrians. The riderless horse is caught by his groom, and some anxiety is shown as to the fate of the rider, who finally makes his appearance in very sorry plight and receives the commiseration of his friends. He evidently makes up his mind to take lessons before again venturing in public on horseback.

SHE WON'T PAY HER RENT.

GAUMONT.

A row of tenement houses at which a house agent appears; knocking at the door of the first one, a woman appears in answer and hands him the weekly rent. At the next door, in answer to his summons, a man appears and prepares to pay him his due. Quite a difference is there between him at the third house, for, on making known his wants, he is refused. On his persistence "he must have the rent," the woman, without further ado, although not young in years, promptly knocks him down. He gets up and indignantly protests against such treatment, and is again knocked down by the virago. On arising from the second fall, he goes off for the police, and goes in the door with the policeman; again he demands his due. The virago simply knocks the man and the policeman into the gutter. As the policeman tries to arrest her he is rather heavily mauled. The policeman blows his whistle for further assistance and calls upon a gentleman, wearing the name of the law, to help him. The gentleman fearlessly lays his hand upon the woman, when, to his utter astonishment, he finds himself sprawling on the ground. Hastily picking himself up, shaking the dust from his frock coat tails, he again essays the task; with the assistance of the policeman and rent collector they make cautious advances. The virago receives them figuratively with open arms, standing as though saying, "Come one and all." No sooner do they come within reach of her fists, than she lays the three in the dust, as though they were a set of ninetails put up for the pleasure of her knocking them down. Four pedestrians now appear, and go to the aid of the three fallen men. She is so overcome by the crowd assist the three men, and the overwhelming numbers compel the woman to seek safety in flight into the house, slamming the door in their faces. We see her in the room, on the first floor, throwing out pots, pans, chairs and sofas, onto the heads of the crowd below. The men break

in, enter the room, carry the virago and her daughter (who had been assisting her to throw out the kitchen utensils) down the stairs, where the ambulance truck awaits them. In spite of her kicking, scratching and biting, she is eventually placed and strapped down, and with a crowd of children at her heels, is run off to the police station, while the daughter, in custody of two stalwart policemen, brings up in the rear.

THE NEAR-SIGHTED CYCLIST.

URBAN.

The cyclist is despatcher upon an important errand, and his humorous and alarming adventures by the way form the subject of this series. Misadventure follows misadventure with great frequency, but the cyclist comes up smiling every time, mounts his machine, and again resumes his journey.

Accidents which would maim or kill an ordinary mortal serve only to spur him on to fresh exertions in a mad search for physical inconveniences and dangers, which always present themselves. It may indeed be predicted of the hero that he will either die peacefully in his bed or end his career through slipping on a piece of orange peel or swallowing a pin. Only an ordinary and simple ending would be appropriate after such a strenuous life. Certainly he will never be hanged or drowned.

He charges at full speed a horse-drawn tram car, and is upset. He attacks the double windows of a corner shop, to fall into a basket of eggs on the other side. He bodily upsets a donkey, cart and driver. He is precipitated into and disorganizes a party of modest women enjoying refreshment at an open-air cafe. He is thrown into a deep excavation in the road, and, colliding with the parapet of a bridge, is thrown over and falls forty feet into a swiftly flowing river, to the discomfort of his machine. Finally, he appears in full view of the audience, a sorry spectacle of mud, eggs, water and other accumulations, but wearing a grin of triumph which augurs well for his future.

SHOEING THE MAIL CARRIER.

GAUMONT.

A mail carrier is about to go on his rounds and asks his wife to bring his shoes of which he seems to wear out a large number, judging from the relics she displays for his selection. Finding none to his satisfaction, his wife goes to the shoe store and a boy returns with some on approval. Selecting a pair, he puts them on, and his wife, and commences his journey. He is seen delivering letters en route, at the same time admiring the shoes. "Pride comes before a fall, and he, not noticing where he is going, stumbles and falls. On rising he finds, to his disgust, one of his nice shoes broken, sole from upper, in which condition he has to complete his round and ultimately reaches his home, limping and footsore, falling exhausted into a chair. Utterly at a loss what to do to find money to keep him in shoe leather, his wife conceives an idea which she puts into immediate execution. Taking her husband to a horse shoer, she has him shod with iron. This proceeding causes a complete change in the man; he is no longer a meek letter carrier, but becomes a maniac and seems to take on the nature of a vicious horse. He kicks and buffets his wife, starts off on a rampage, knocking down two soldiers who try to stop him. They go for reinforcements, and on explaining to the officer in charge, he

orders out a skirmishing party, who, fully armed and headed by the regimental drummer, start in pursuit of the devil, whom they imagine the mail carrier to be. Scattering everything before him, eluding his pursuers, the carrier goes off to river brink, causes excitement all around, knocking several into the water, into which he falls himself, and is rescued by a life-saving group. Regaining terra firma, he leads the soldiers a merry chase, leaping over houses, up hill, down valley, bounding over every obstacle; coming to a church, he scatters a group of boys who are playing. A church dignitary in all solemnity appears at the church door, and pronounces a curse on the man, who flees; coming to a narrow passageway, the soldiers barricade it, but the man leaps over them all, going on his way exhausted but unable to stop; he hails a coach on which is a boy driving, who takes him home, where with all dignity and blessings given by a priest of the church, assisted by the wife, he is put to bed. The carrier is removed and the mail carrier takes on once more his normal nature.

THE LEGLESS RUNNER.

GAUMONT.

A man without legs is seen in a low wagon, propelling himself along with specially prepared arms, and with which he touches the ground, and the wagon is skilfully guided through the streets. He is seen proceeding to a saloon, where a bottle of wine is brought to his order; he escapes payment and is pursued by the waiter. In his haste he takes down a steep pathway of steps, knocking over others who are coming up. Falling in a heap at the bottom, he gathers himself together and flees. An officer tries to stop him, but is bowled over. Hastily running to the barracks, he orders out a sergeant and squad of infantry who in obeying orders get themselves mixed up in trying to capture the man, who leads them a merry dance up the side of a house and off the roof, up hill and down dale, eluding them at every point. He is seen making his way in the distance, and the soldiers deploy in the valley hoping to cut off his chance of escape as he comes down a rapid incline. The better to do this, they bring barrels, and get into them to hide. In his rapid descent he trundles the barrels and soldiers down the hillside into the river, into which he falls himself, and is rescued by the soldiers, who have difficulty in putting him into his wagon. They lay their hands and push him along over the difficult places through which they have to retrace their steps, until they reach the barracks, where they hand their prisoner over to the guard.

COMEDY CARTOONS.

URBAN.

The artist is presented, with his board; his only appearance. The hand rapidly outlines a human head, into the chalky jaws of which it inserts a cigarette. The chalk head smokes, and finally eats the cigarette. The head of a woman is drawn, which gradually fills and becomes undoubtedly human. Eyes of feminine longing are turned in the direction of a chalk-outline teapot, which materializes into the real thing, from the spout of which the woman-head drinks with satisfaction. The woman's head resumes its chalky outline, and disappears, feature by feature.

The hand of the artist cuts out of paper the figure of a clown. This is placed inside a magic ring drawn on the blackboard. The paper clown changes into a real embodied

Pierrot, who dances, juggles with hoops, and finally dissolves by a rapid pinwheel movement into a vivacious head.

Head (life-size) of the Pierrot. Smoke is seen to issue from the mouth, and comical facial expressions are produced. Again the wheel movement and the clown disappears. The head of a man is now drawn in chalk. This gradually assumes life and gesticulates in a marvelous manner. The head is seen to split from crown to chin, the halves fall apart as if hinged, and from the eyes are drawn numberless yards of fine tape.

From inside the two halves of the head are produced champagne and liqueur in bottles, cigars, cigarettes and glasses. The halves of the head are rejoined, life and comic gesticulations again occur, and the hand of the artist wipes the whole from the blackboard, section by section, though muscular action remains even in the last portion left—one eye—which winks at the audience in an impudent manner before being finally wiped out.

THE TOILET OF AN OCEAN GREYHOUND.

URBAN-ECLIPSE.

One of the great ocean liners is seen in the dock, undergoing the necessary repairs, preparatory to starting on her trip

across the ocean. Painters are busily engaged on her smokestacks, her cabins, and over the side of the ship; others are holystoning her decks, and scrubbing down, polishing brasses, and a hundred and one duties necessary to make the ship spick and span. Then we see great piles of bed and table linens, brought on the lower deck, sorted out by the men and women stewards, tied ready for the laundry, and piled in great bundles on the deck. Others are coiling rope and doing odd repairs. The side of the vessel is now seen; her port hoes are open like great mouths, ready to receive the food which we observe is being brought in by scows. The coal heavers now get busy emptying the scows into scoops and baskets, which they carry into the hold of the ship. Quite an animated scene is this. After loading up with the coal, we see the side of the vessel smudged and smeared with dust and dirt. The hose is then turned on, washing down the sides, and also the scows, making an effective series of fountains playing around the ship.

LECTURER

Wants to purchase Song and Picture Slides. Good price paid. Care of Moving Picture World, Box 450, New York.

New Films.

BIOGRAPH.

Dolls in Dreamland.....	752 ft.
A Caribou Hunt.....	728 ft.
If You Had a Wife Like This.....	688 ft.
The Tenderloin Tragedy.....	681 ft.
Crayono.....	428 ft.
The Truants.....	658 ft.
Jamestown Exposition.....	400 ft.
The Fencing Master.....	650 ft.

EDISON.

Jamestown Exposition.....	500 ft.
Lost in the Alps.....	830 ft.
Panama Canal Scenes and Incidents.....	1355 ft.
Daniel Boone; or Pioneer Days in America.....	1000 ft.
Teddy Bears.....	935 ft.
Trip Through Yellowstone.....	735 ft.
Honeymoon at Niagara Falls.....	1000 ft.
Getting Evidence.....	930 ft.
The Vanderbilt Cup.....	400 ft.

GAUMONT.

Saved from the Wreck.....	620 ft.
The Substitute Drug Clerk.....	547 ft.
The Child Accuser.....	260 ft.
Dressing in a Hurry.....	274 ft.
A Perfect Nuisance.....	590 ft.
Buying a Ladder.....	604 ft.
The Human Clock.....	534 ft.
An Ice Day.....	262 ft.
Salome.....	534 ft.

KALEM COMPANY (INC.).

The Pony Express Rider.....	ft.
The Gentleman Farmer.....	780 ft.
The New Hired Man.....	575 ft.
Bowser's House-Cleaning.....	675 ft.
The Dog Snatcher.....	595 ft.
A Runaway Sleighbelle.....	535 ft.

T. P.—PARIS

Governess Wanted.....	517 ft.
Crest-Eating Contest.....	111 ft.
Non-Commissioned Officers' Honor.....	800 ft.
Interesting Reading.....	184 ft.
Clever Detective.....	700 ft.

HALE TOUR FILMS.

C. B. KLEINE.

Street in Tokio.....	65 ft.
Street in Canton.....	114 ft.
Passing Trains.....	65 ft.
Ascending Mount Pilatus, Switzerland.....	508 ft.
Ceylon.....	214 ft.
Market at Hanoi.....	82 ft.
Street in Lourdes.....	98 ft.
Ascending Mount Zarrat.....	164 ft.
Descending Mount Zarrat.....	131 ft.

MILES BROS.

Chef's Revenge.....	236 ft.
Wizard's World.....	330 ft.
Sailor's Return.....	535 ft.
A Mother's Son.....	392 ft.
Knight Errant.....	421 ft.
Catch the Kid.....	250 ft.
Cambridge-Oxford Race.....	250 ft.
The Naval Nursery.....	400 ft.
Cheap Skate.....	288 ft.
True Till Death.....	494 ft.
Polar Bear Hunt.....	622 ft.
Auntie's Birthday.....	993 ft.
O'Brien-Burns Fight.....	800 ft.
Gans-Nelson Fight.....	5000 ft.
Indian Basket Weavers.....	

PATHE.

Biker Does the Impossible.....	
Costumes of Different Centuries.....	
Poor Coat.....	
Washings Badly Marked.....	
Servant's Vengeance.....	
Straw Hat Factory in Florence.....	
Weird Fancies.....	
Blind Man's Dog.....	360 ft.
Anything to Oblige.....	360 ft.
Cowboys and Redskins.....	541 ft.
Brigand Story.....	295 ft.
Julius, the Sandwich Man.....	442 ft.
To Tame His Wife.....	164 ft.
Lawyer Enjoys Himself.....	524 ft.
Modern Burglars.....	278 ft.
Haunted Kitchen.....	213 ft.

SELIG POLYSCOPE CO.

Girl from Montana.....	900 ft.
Foxy Hoboes.....	290 ft.
When We Were Boys.....	415 ft.
The Gaffer.....	535 ft.
The Tramp Dog.....	550 ft.
Who is Who?.....	500 ft.
Female Highwayman.....	910 ft.
Dolly's Papa.....	385 ft.
Trapped by Pinkertons.....	750 ft.
Sights in a Great City.....	475 ft.
The Tomboys.....	525 ft.
The Serenade.....	500 ft.

CHAS. URBAN TRADING CO.

URBAN-ECLIPSE.

Rogie Falls and Salmon Fishing.....	320 ft.
Beating the Landlord.....	157 ft.
Winter Sports.....	900 ft.
Trip Through the Holy Land.....	500 ft.
First Dinner at His Father-in-Law's.....	320 ft.
Catastrophe in the Alps.....	434 ft.
Master's Coffee Service.....	294 ft.

WILLIAMS, BROWN & EARLE.

The Tramp's Dream.....	450 ft.
Won by Strategy.....	408 ft.
The New Policeman.....	505 ft.
Fatal Leap.....	250 ft.
The Race for Bed.....	220 ft.
Shave on Instantaneous Plan.....	267 ft.
Mischievous Sammy.....	340 ft.
The Busy Man.....	525 ft.
The Fishing Industry.....	400 ft.
Father's Picnic.....	250 ft.

ILLUSTRATED

Song Slides

RENT AND SALE
SEND FOR CIRCULAR AND LIST

Chicago Song Slide Exchange
225 Dearborn Street, Chicago, Ill.

NEW ENGLISH FILMS

We are sole American agents for
HEPWORTH MFG. CO.
CRICKS & SHARP
R. W. PAUL

New subjects every
week. For description
see Film Review
in this issue

WRITE for LISTS TRADE SUPPLIED

WILLIAMS, BROWN & EARLE
Department P
918 Chestnut St., PHILADELPHIA, U. S. A.

song slides. State price; Address, **SLIDES, P. O. Box 450 N. Y.**

250,000 FT. NEW FILM

Every One a Headliner Hit!

READY FOR IMMEDIATE DELIVERY

Polar Bear Hunting (Sensational)	-	-	-	-	-	620 feet
True Unto Death (Dramatic)	-	-	-	-	-	495 feet
Catch the Kid (Comic)	-	-	-	-	-	270 feet
The Fatal Hand (Sensational)	-	-	-	-	-	432 feet
Land of Bobby Burns (Great Human Interest)	-	-	-	-	-	330 feet

READY THIS WEEK

The White Slave (Dramatic Moral)	-	530 ft.	A Woman's Duel (Tragic)	-	390 ft.
That Awful Tooth (Comic)	-	390 ft.	The Blackmailer (Sensational)	-	585 ft.
The Disturbed Dinner (Comic)	-	205 ft.	Willie's Dream (Comic)	-	400 ft.
I Never Forget the Wife (Comic)	-	390 ft.	His Cheap Watch (Comic)	-	250 ft.

ON THE WAY

His First Topper (Comic)	-	-	-	-	-	260 feet
Revenge (Dramatic)	-	-	-	-	-	380 feet
Because My Father's Dead (Dramatic)	-	-	-	-	-	455 feet

COPIES OF THESE MAY BE OBTAINED ON RENTAL FROM

Pittsburg Calcium Light and Film Company, 121 Fourth Avenue, Pittsburg, Pa.

J. D. Wheelan & Co., 339 Main Street, Dallas, Texas.

Chicago Film Exchange, 120 East Randolph Street, Chicago.

Birmingham Film Exchange, Birmingham, Alabama.

O. T. Crawford Film Exchange, Gayety Theatre Building, St. Louis.

L. E. Outmet, 624 St. Catherine Street, Montreal, Canada.

The Laemmle Film Service, 196 Lake Street, Chicago.

Yale Amusement Company, 720 Main Street, Kansas City, Mo.

Central Amusement Company, Pittsburg, Pennsylvania.

FOR SALE OR RENTAL by

Hub
Theatre,
Boston

MILES BROS.

10 E. 14th St., NEW YORK CITY

790
Turk St.
San
Francisco

We are Headquarters for all Machines, Films, Slides, and Supplies

THE Moving Picture World

The Official Organ of the Moving Picture Exhibitors' Association.

The only Independent Weekly Journal published in the interests of Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Lantern Lectures and Lantern Slide Makers

PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 17.

June 29, 1907

Price, 10 Cents

SELIG 12 cents per foot. FILMS

Our Western subjects have proved the film success of the season and this, the latest and greatest, surpasses all that have gone before.

WESTERN JUSTICE

Powerful and picturesque, a thrilling and dramatic story, all life and exciting incident, with sustained interest from beginning to end, set as such a story deserves to be in the wildest and most beautiful scenery of the Western Country.

Sure to be the year's success.

Order of your renting agency at once and be the first to show Western Justice.

Length 700 feet.

Code word—Adjacency.

COMEDY will be our next production.

THE BOOKWORM, now in printing and shortly ready to deliver, is pure unadulterated comedy and a good second to "His First Ride," the biggest laugh ever produced.

Manufacturers of THE POLYSCOPE

The Projection Machine that will outwear any other. Costs less for repairs and produce a steadier picture. Send for our new Catalogue.

THE SELIG POLYSCOPE CO.
(INCORPORATED)
43-45 PECK COURT, CHICAGO, ILL.

SWAAB

the name to conjure with when contemplating the purchase of a **MOTION PICTURE MACHINE** and **FILMS** or to renew your present equipment.

We don't resort to fake advertisements or catchpenny schemes. Absolute satisfaction is guaranteed whether you buy a bottle of our Giant Film Cement, the kind that sticks, or the highest price Machine or Film.

We are exclusive agents for
Power's Cameragraph
Edison's Kinetoscopes

LEWIS M. SWAAB

Largest and only Exclusive Dealer
336 Spruce Street
Philadelphia, Pa.

IT'S UP TO YOU

Mr. Film Renter, to decide whether you want a film service that draws the crowds and nickels or one that will send your patrons to your competitor. If you are interested in the former you need our

G. N. Y. Film Service

and should write us now for our booklet, "FILM RENTAL FACTS," telling us also how many changes you make, etc. You'll benefit by it.

We sell the Power Cameragraph also Edison Kinetoscope
Always ready to serve you.

THE GREATER
NEW YORK FILM RENTAL CO.
24 Union Square, New York

CLASS A FILMS
15 Cents per foot

Exhibition Model
Kinetoscope \$115.00

EDISON

CLASS B FILMS
12 Cents per foot

Universal Model
Kinetoscope \$75.00

FILMS AND PROJECTING KINETOSCOPES

THE RECOGNIZED STANDARDS THROUGHOUT THE WORLD

EDISON RHEOSTAT

UNDERWRITER'S MODEL

Approved by The New York Board of Fire Underwriters and the Department of Water Supply Gas and Electricity

The above Rheostat is the result of a series of careful experiments and tests aimed to produce an apparatus to meet every requirement of Municipal Authorities and Motion Picture Exhibitors. The resistance is built up with individual coils of "Climax" wire, and any single coil may be replaced without disturbing any other coil, by simply loosening four set screws. A heavy perforated sheet steel casing thoroughly protects and ventilates the coils. Terminals and adjustable switch are mounted on a non-conducting slate base protected by a sheet steel automatic closing cover. Asbestos covered copper wires connect the various coils with switch contacts and all connections are solderless. A convenient handle facilitates handling, especially when Rheostat is hot. All parts are made with lips and templets insuring interchangeability.

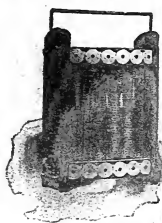
The above Rheostat is adapted for all models of Edison Projecting Kinetoscopes, and for either 110-125 volts direct current, or 104-110 volts alternating current, and 25 to 30 amperes without excessive heating.

The above features combined with the best materials and workmanship, superior design and construction have produced a PERFECT RHEOSTAT.

CAT. NO.	TITLE	CODE	PRICE
K-15189	Rheostat, Underwriter's Model	YESALES	\$25.00



FRONT VIEW
SWITCH AND COVER



REAR VIEW
CASING REMOVED

Send for Latest Catalogs and Illustrated Circulars.

EDISON MANUFACTURING CO.,

MAIN OFFICE AND FACTORY, ORANGE, N. J.

Chicago Office, 304 Wabash Avenue,

New York Office, 31 Union Square. Cable Address, Zymotic, New York.

OFFICE FOR UNITED KINGDOM:

35 CLERKENWELL ROAD, LONDON, E. C., ENGLAND.

SELLING AGENTS:

THE KINETOGRAPH CO., 41 East 2nd Street, New York
PETER HACHAUPI, 1107 Fillmore Street, San Francisco, Cal.
GEORGE BRECK, 330-334 Grove Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES.



PUBLISHED EVERY SATURDAY.

The World Photographic Publishing Company, New York.

Alfred H. Saunders, Editor.

J. P. Chalmers, Associate Editor and Business Manager.

Vol. 1., JUNE 29th. No. 17.

SUBSCRIPTION PRICE: Two dollars a year in advance, postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippine Islands.

FOREIGN SUBSCRIPTIONS: Three dollars per year, in advance, postpaid.

TO PREVENT loss or delay of mail, all communications should be addressed to P. O. Box 450, New York City.

ADVERTISING RATES:

Whole Page	\$50.00
Half Page	25.00
Quarter Page	12.50
Single Column (next reading matter)	20.00
One-Eighth Page	6.25
One-Sixteenth Page	3.25
One-Thirty-second Page	2.00

MISCELLANEOUS ADVERTISEMENTS will be accepted at the following rates: **SALE OR EXCHANGE**, Private, per line 10c; minimum, 50c. per issue. **Dealers or Manufacturers**, 15c. per line; minimum, \$1.00, per issue. **HELP WANTED:** 10c. a line; minimum, 25c. **EMPLOYMENT WANTED:** (Operators only) No charge.

TO ADVERTISERS: The MOVING PICTURE WORLD goes to press Thursday morning of each week. No advertisements can be inserted and no changes can be made in standing ads unless the copy reaches us by 10 A.M., Thursday.

Please remit by express money order, check, P. O. order or registered letter. All cash enclosed with letter is at the risk of sender.

EUROPEAN AGENTS:

INTERNATIONAL NEWS COMPANY

Brema Building, Chancery Lane, London, E. C.

**ORGANIZE.**

There was never a time in the history of the moving picture trade when the need for organization was so great as at present. Proprietors of nickelodeons are being beset on every side by the theatrical proprietors, who find that their receipts are diminishing and consequently are loud in their outcry for the suppression of the 5-cent theater, which is gaining such a hold upon the people. Then, societies for purity, etc., are trying to purify them, or else close them altogether. The boards of electricity and fire underwriters are after them, and being urged on by these various agencies, the police departments of New York, Chicago, Philadelphia and other large centers are becoming active in the efforts to purify or exterminate. Which is it to be? The result rests with you, reader. We have information in our possession which points to the prime cause of all the persecution in New York, and when the proper time comes we will publish it. We interviewed a man higher up, to learn the position of the trade in the eye of the powers that be, and while we could not get anything for publication, we were given a vast amount of information, and the desire was expressed that those in the trade would settle their own quarrels first and show a united knowledge of what they want. Two organizations are in existence, one favoring the quick operation of the surgeon, the other pleading for delay, picking little by little. One goes before the Judge with certain well-defined arguments to which the Judge is inclined to listen; up jumps the other side, having an equal number of followers, declaring they do not want this. No wonder the Judge is puzzled. It needs the judgment of a Solomon to decide under such conflicting conditions. Members of the trade, cleanse your own houses first, then solidify, join hands, and present a united front, and you will win. A house divided against itself cannot stand, nor can the sticks be broken while they are bound together. Now is *not* the time to dally, to temporize, to wait. Now is *the* time to be up and doing for the sake of your future standing in the community. This is just what is wanted to-day in New York, but to be capable of doing this, an amalgamation of both sections of unions is absolutely necessary, and we urge the heads of both branches to call a joint meeting to first settle their own differences of opinion, and they will then gain what they desire. Further than this, there is a vast field to be worked. A strong organization at the back of Messrs. Baker & Ross, of New Jersey (see our Trade Notes), would soon secure the justice that is their due, and the action of the two aldermen be held up to public con-

tumely and contempt. Such a dog-in-the-manger policy exhibited by these owners of nickelodeons towards their competitors is unjust and must be set aside.

Electricity for the Operator

By H. MEREDITH-JONES, M. E., C. E.

Continued from Page 244

SYMBOLS.

Fundamental and Derived Mechanical Units.

L. for length.
M. for mass.
T. for time.
V. for volume.
v. for velocity.
W. for work.
P. for power.
w. for weight.
ft. lb. for foot pound.
H. P. or HP for horse-power.
I. H. P. for indicated horse-power.
B. H. P. for brake horse-power.

Symbols in General Use.

D or d for diameter.
R r for radius of anything.
G for galvanometer or galvanometer resistance.
s for shunt or shunt resistance.
B or b for battery or battery resistance.
F. P. S. for foot, pound, second (system).
C. G. S. for centimeter, gramme, second (system).
for battery or cells.
T+ for terminal positive.
T- for terminal negative.
E. M. for electro magnet.
F. M. for field magnet.
c. p. for candle-power of a lamp.
A. M. for amperemeter.
V. M. for voltmeter.
G. P. for gutta-percha.
I. R. for india-rubber.
C. R. for copper resistance.
S. W. G. for standard wire gauge (legal).
B. W. G. for Birmingham wire gauge.
B. & S. W. G. for Brown & Sharpe wire gauge.

Practical Electrical Units.

R and r_1, r_2 , etc., for resistance (general for any resistance).
Ri for resistance of insulation.
O for ohm.
Mo for megohm.
C and c_1, c_2 , etc., for current (general for any current).
A or a for ampere.
E or e_1, e_2 , etc., for electro-motive-force or any E. M. F.
v for volt.
K and k_1, k_2 , etc., for capacity (general for any capacity).
mf for microfarad.
Q and q_1, q_2 , etc., for quantity (general for coulombs).
Pw or WP for power in watts or watts.
Wj for work in joules.
Ra for resistance of armature.

Rm for resistance of main.
Rs for resistance of shunt-coils.
Rc for resistance of external circuits of dynamo or motor.
Ca for current in armature.
Cm for current in main.
Cs for current in shunt-coils.
Cc for current in external circuits of dynamo or motor.
Ea for E. M. F. or difference of potential in armature.
Eb for E. M. F. or difference of potential on brushes.
Es for E. M. F. or difference of potential on shunt.
Ec for E. M. F. or difference of potential on external circuits of dynamo or motor.

Magnetic Units and Magnetism.

N. for north pointing pole of a magnet, painted red.
S. for south pointing pole of a magnet, painted blue.
m for magnetic strength of a pole.
l for distance between poles of a bar magnet.
ml for moment of a magnet.
H for magnetising force or strength of field.
M, or B for magnetic induction.
Mr or μ for magnetic permeability or coefficient of magnetic induction.
I. for intensity of magnetism.
Lm for length of magnetic circuits in dynamo magnets.
Las for length of magnetic circuits in dynamo air space.
La for length of magnetic circuits in dynamo armature.
Sm for section of dynamo magnets.
Sas for section of dynamo air space.
Sa for section of dynamo armature.
R. for magnetic resistance of anything.
Rm for magnetic resistance of magnet cores and yoke.
Ras for magnetic resistance of air space.
Ra for magnetic resistance of armature.
E for exciting magnetising force.
AxTmw for ampere-turns of magnet wire.
Mr for magnetic flux or flow or total number of lines between poles or two parts.

These are some of the symbols used by electricians and electrical engineers for referring to certain parts or certain actions in a short, easy, brief way and are here given for the reader's reference, as they will be used during subsequent chapters. Remember, sometimes similar letters or symbols occur, but under different headings. This is only for convenience in working out formulae and reference.

This concludes my chapter on units of measurements one of the hardest things to make clear, but I feel that I have made matters clear and simple and will always be glad to answer all questions on this or any chapter sent to me through the office of the MOVING PICTURE WORLD and answer it in its columns.

(To be continued.)

NEW MOVING PICTURE SHOW.—William Duke and Rudolph Juhling, of the Animated Picture Co., New Jersey, are in Towanda and will open an electric theatre which will be known as "The Lyric" and will be ready for business about June 29. The syndicate with which Messrs. Duke and Juhling are connected at present have theaters in New York, Perth Amboy, South Amboy, Newark, New Brunswick, in the East, and four in Kansas City, Kan., with others to be installed in the West.

When writing to Advertisers please mention The Moving Picture World.



Trade Notes

Proprietors of moving picture shows must pay a license tax of \$20 a year after July 1 in Camden.

* * *

At Wichita, Kan., June 15 a spark that flashed from the arc light used in the moving picture machine at the Dixie Theater on North Main street, set a film on fire and burned through catching two other films. These exploded with a loud report enveloping the entire end of the show in a mass of flames. The fire was soon extinguished before any serious damage was done.

* * *

In Hartford, Conn., the Madden Building on Prospect street is being fixed for a moving picture show which will be conducted by a New Haven man. It will open soon and continue this summer.

* * *

Woodsdale Park, Hamilton, O., has a new electric theater which opened for the place as June 15, adding much to the interest of this place as a pleasure resort.

* * *

Messrs. Loranger & Storrs, of Traverse City, Mich., Can., will conduct a high-class moving picture and illustrated song theater in the Gorsche block. These gentlemen are successfully conducting similar enterprises in Traverse City and upper peninsular towns.

* * *

The Weyenberg Building, La Pere, Wis., is being fitted up for a vaudeville or 5-cent theater.

* * *

J. H. Ostergaard, of Minneapolis, is in St. Cloud, Minn., making arrangements for the opening of a moving picture show. He will rent the Lahr block on St. Germain street and open June 29.

* * *

The Casino, Meadville's (Pa.) latest moving picture show, under the management of the Rosenthal & Burke Amusement Co., was opened to the public Friday, June 21.

* * *

A. L. Peters has concluded to engage in the moving picture business, having bought out a concern at Media, Pa. He will go there in a short time to take charge of the business.

* * *

AN INJUSTICE.—Baker & Ross, who for some time have been trying to secure a license for a moving picture show at 122 Main street, Paterson, N. J., again appeared before the license committee of the Board of Aldermen June 17 and petitioned the members to grant them their license. They were represented by Munson Force as counsel, and the latter made a strong plea for them, but without avail.

When this firm made its first application for the license the matter was referred to Chief Stagg, of the Fire Department, for investigation. The latter reported to the committee that the store, which is 14 feet wide and 100 feet deep, was not fit for a show house and would be a trap in case fire should start there. The firm then

had an architect draw plans embodying many changes which would make the place safe. The place was finally arranged to the satisfaction of Chief Stagg and the license again applied for.

The members of the committee informed Messrs. Baker & Ross that the city was being overrun with such show houses and they would not grant another license. Mr. Baker stated that he had done everything that could be asked of him. The place was now safer than a majority of similar places in the city, they had spent several thousand dollars in making improvements, and if they did not get a license their money would be lost.

Lawyer Force said that his clients had acted fairly with the city, and he thought that the committee should treat them in a similar manner. The place was safe, the show that was to be conducted was a clean one, and there was apparently no reason why a license should not be granted.

Alderman Boylan stated that there were too many such places in the city, and he thought the time had come to call a halt. Besides that, he did not believe the place could be made safe, and even if Chief Stagg had changed his mind on the matter he had not. Alderman Morgan said that he would vote for the license, as he thought the men had done all that they could to comply with the law, and it would be a hardship to force them to lose their money. Upon the roll being called Alderman Morgan voted in favor of the license; Aldermen Kerwin and Quigley refused to vote, and Aldermen Boylan, Heinrichs and Daly voted against it. Both of the latter are interested in the moving picture business themselves, having had licenses granted to them. Lawyer Munson Force, counsel for Baker & Ross, the firm whose application for a moving picture theater license was turned down by a committee of the Board of Aldermen, intended to renew efforts on behalf of his clients to get "a square deal." A move will be made through one of the Aldermen to take the matter out of the hands of the Aldermanic committee and present it before the entire body at the next meeting of the board. If that fails there is another legal card which the counselor is keeping up his sleeve for an emergency.

Mr. Force said: "This matter will in all likelihood go to the courts if the Aldermen do not do the right thing by us."

The conviction is widespread among the people of this city that the three members of the license committee—Boylan, Daly and Heinrichs—who opposed a favorable report on the application, were unfair in their action.

Scores of people pass the site of the theater daily and comment on the outrage perpetrated by the committee in refusing to license a place that is so commodious and adapted for the purposes for which it is intended. This expression of public opinion will be taken advantage of by Lawyer Force in his appeal to the Aldermen.

The proprietors of the theater declare that if Alderman Boylan could personally inspect the building his repeated objections would be removed. No hope of changing the vote of Messrs. Daly and Heinrichs, who operate moving picture shows themselves, is entertained.

[Messrs. Baker & Ross have our sympathy and good wishes in their fight for justice, and every proprietor of a 5-cent theater not only in New Jersey, but throughout the States, ought to offer a helping hand in the fight.

—Ed.]

* * *

Bioscope views of Dick Croker's great Irish-American victory at the Derby were on at the halls the night of the race. You will see it at Keith's.

The Nickelodeon, Ottumwa, Ia., opened recently. The management has secured a five-year lease on the building and will make the show a permanent fixture of the city, running the year round. Mr. Moore, who has charge of the show, will continue to operate the entertainment permanently.

* * *

It is well that attention should be turned to what are called the 5-cent theaters. Most of them include moving pictures of murders, outlaws and various forms of crime. Frequently the scene is the murder of officers of the Government, and the series is such as to educate the boy into lawbreaking and into sympathy with law-breakers. Many of the shows are developing a class of anarchists and criminals who will be costly to the next generation. A set of revolutionists training for the overthrow of the Government could find no surer means than these exhibitions. There is considerable difference among them; but the worst are often crowded to the doors with boys and girls in cities often to the hour of midnight. We are now spending enormous sums of money on our public schools. The heaviest tax levied is the school tax. The justification is, that the purpose is to make better citizens. But there are thousands of influences which are undoing the work of the schools. To read and write does not make a good citizen. Education may only make the criminal more adroit. Most of our public schools do exert a moral influence; but the work of the school may be easily destroyed by pictures of crime. These 5-cent theaters are far more pernicious than the 5-cent novel, since pictures make a more powerful impression than the story. So says the *Christian Leader*, Cincinnati, O.

[We think this editorial is too pessimistic and rather far-fetched.—Ed.]

* * *

A moving picture and vaudeville show was inaugurated in Monument Hall, Charleston, Mass., Tuesday, June 18, under the management of Harrington & Peterson, who are experienced purveyors to the amusement-loving public.

* * *

Owners of 5-cent theaters throughout Chicago who have "amateur" nights every Friday and allow young boys and girls to sing and dance to the amusement of the spectators will be arrested and their licenses revoked if plans being formulated by Judge Mack, of the Juvenile Court, do not miscarry.

For some time detectives have been securing evidence against owners of these places and, it is said, that a number of warrants will be asked for within a few days.

The amateur night evil was forcibly brought to the attention of Judge Mack to-day when Jessie Dale, ten years old, and Sarah Greenberg, eleven years old, were arraigned before him. Both admitted having sung in 5-cent theaters.

The Dale girl, who lives at 180 Jackson boulevard, was sent to the House of the Good Shepherd.

"What theaters did you visit?" asked Judge Mack.

"Oh, on the West Side," she replied.

"Where and when?" asked Judge Mack.

"Oh, almost any theater on Friday nights."

After listening to the girl's story Judge Mack expressed his opinion of the 5-cent theaters.

"I am decidedly opposed to such things," said the Court, "especially where they affect the future mothers of this country. The girls must be saved even at the sacrifice of these theaters."

"It may appear harmless to allow girls and boys to display their talent before an appreciative audience, but

the influences are degrading. We expect to have several men arrested in a short time for allowing such things."

The Greenberg girl was said to have associated with a blind man who lives in the vicinity of Adams and Halsted streets. She denied the accusation and turned on her accusers and called them liars. She was sent to Geneva after a reprimand by Judge Mack.

Besides these two, twelve other girls, ranging in age from nine to fourteen years old, were arraigned for improper conduct. The twelve were paroled to their parents, who will report each week the improvement of the girl.

Sarah Greenberg was characterized by Judge Mack as one of the worst girls who had appeared before him. "Why, she is a confirmed pickpocket," he declared. "It is remarkable where she learned what she has."

* * *

HULL HOUSE, CHICAGO.—"When you can't hit the guns on pictures, I'd sooner have fun." This concise statement of nine-year-old Alexander Capri, 269 Forsyth street, who is a regular attendant of and authority of 5-cent theaters, will alter the plans of the Hull House Nickel Theater.

An audience of only thirty-seven watched the kinetic scope adventures of Cinderella, the little image seller, as Japanese folk on their initial appearance on the white screen. But they expressed themselves as well satisfied.

The satisfaction of the visitors seemed too perfect and merely courteous to satisfy Manager Britton, who buttonholed a half-dozen small visitors and asked their opinion of the exhibition.

Several were diffident, but Alexander finally advanced the first criticism. It was accepted thankfully by the manager.

"That is the trouble, I believe," he said. "We have not injected enough humor into the pictures. Of course Alexander won't get his revolvers and bandit scenes in our films, so we'll have to do the next best thing to his mind and get funny ones."

The manager declared that funny pictures of the kind desired by the Hull House Theater were difficult to find. Those of the "slap stick" and vulgar variety were numerous but not wanted.

The travel scenes and picture stories may be interrupted in the future by small lectures on the scenes at incidents, delivered by the manager. The promoters of the Hull House Theater professed themselves as content that the exhibitions would soon be well attended.

On the five nickel theaters within a few blocks of the new amusement venture the following picture dramas were advertised: "The Pirates," "The Defrauded Banker," "The Adventures of an American Cowboy," "An Attack on the Agent" and "The Car Man's Dances."

Highly colored lithographs showing shootings, hold-ups and lynchings were posted on the entrances to the places. All were well attended.

"Oh, it's a good show, all right, but it ain't like enough."

A very small young man, Jimmy Flaherty by name who has been accumulating dirt and experience throughout the twelve years of his life on Halsted street, passed this judgment on the uplift nickel theater show at Hull House, after watching the first performance recently.

He spoke with authority and finality, as one who knew. He was a first nighter through and through. He said he had not missed a show on the street for years. He was anxious to find defects, but in this case willingly overlooked them, because the show was a part of the Hull House game.

Therefore, although he spoke frankly, he tempered his remarks with gentleness.

"Bet your life it's pretty, all right, and it lasts good and long, and dat Cimbrella show was swell, but it's too slow to make a go of it on dis street," he said. "Things has got ter have some hustle. I don't say it's right, but people likes to see fights, 'n' fellows getting hurt, 'n' people makin', 'n' robbers, and all that stuff. I like to myself, even. This here show ain't even funny, unless those big lizards from Java was funny. But, of course, this is the Hull House show, and a fellow mustn't roast 'em, 'cause they always tries to do the square thing. But, say, youse ought to see one dat dey's got sout' o' Twelfth street. Gee whiz!"

* * *

Mr. Boris Thomashefsky, of the Peoples' Theater Yiddish Co., tells an incident showing how the popular moving picture machine seemed to strike a countryman.

Thomashefsky was attending to the transfer of his baggage at a Texas town of the Majestic circuit, where the whole bill that played the last town was also transferring. An old fellow stepped up to him and made the tentative observation:

"I s'pose you b'long to this crowd of show folks that's goin' to act out here this evenin'?"

Upon being assured of the correctness of his remark, Thomashefsky then asked, as show people often do, what show had preceded them.

"Well," hesitated the old fellow, rubbing his bearded chin, "I don't jes' remember the name of it, but they had one of the flickerin' pictier outfits."

* * *

The Acme Vaudeville Co. of New York has made arrangements with Mr. S. Z. Poli, Torrington, Conn., whereby the latter turns over Poli's Theater to the company for a season of summer vaudeville. The season was inaugurated Monday June 17, matinee and night performances given every day. In addition to five vaudeville acts, which will be changed every week, there will be an exhibition of moving pictures which will include the latest films from New York, London and Paris factories.

The Acme Vaudeville Co. is made up of men who have been identified with the vaudeville business for years, and they have the call on all the leading acts played on the Klaw & Erlanger and the Keith circuits.

* * *

Recorder Lazarus, of Bayonne, N. J., will be called on to decide whether the old blue laws are operative. Frank Melville, manager of Melville Park, a new amusement resort, and Messrs. Robrecht & Glickman, proprietors of the Park Theater, will be arraigned charged with having violated Sunday the vice and immorality act.

A moving picture show was given at the theater and at the park several amusements were enjoyed by 20,000 persons, but there was no sale of liquor, music nor dancing.

Public sentiment appears to favor Melville, who has invested \$250,000 in his park. In the event of his conviction it is likely that efforts will be made to have all the blue laws strictly enforced. That would mean no trolley nor steam cars Sundays and the closing of every store.

* * *

Mr. James A. Dummett, of Seattle, who is on a tour of the East delivering illustrated lectures on Seattle and the Puget Sound country, writes that his work is being received with keen interest at all points.

Mr. Dummett was formerly general secretary for the Y. M. C. A. at Omaha, and has been prominently connected with this movement for years. He has spent some two or three months in collecting photographs of various scenes around the Puget Sound country, which have been made into lantern slides and are used to illustrate his lectures.

He is promoting the interests of the Alaska-Yukon-Pacific Exposition.

* * *

Sherman C. Kingsley, in "Charities and the Commons," says: A member of the new formed Moving Picture Exhibitors' Association says that there are 350 places now open in Greater New York devoted to nickel and penny exhibitions in which 3,000 persons are employed; \$7,000,000 is the aggregate amount invested in the business.

The owner of a moving picture theater in Chicago says that any person who can establish such an exhibition in a town of 15,000 is assured of a fortune.

Chicago is trying to regulate its cheap amusements. The City Club committee has found after investigation that many of the penny arcades and like enterprises are distinctly harmful to the children of the city.

In New York the Moving Picture Exhibitors' Association was incorporated this month "to promote the interests of members, to prevent the use of lewd and improper pictures, to devise and adopt methods for the more effective observance of the laws and ordinances relating to such exhibitions and to prevent the cancellation of licenses without the holders of them having a hearing."

There is an evident need for more regulation along this line, as brought out by the following outline of what the City Club found in the cheap amusement places of Chicago:

THE MOVING PICTURE WORLD, representing the moving picture interests in this country, estimates in a recent issue that the attendance in all of Chicago's 5-cent theaters averages 100,000 a day. Three thousand dollars is the monthly income for one arcade in State street, Chicago, and the interest that is being shown in the small city—for practically every town of 5,000 to 10,000 has its "amusement palace"—is naturally greater than in a metropolis which affords so many other branches of cheap amusement.

The Chicago City Club recently appointed a committee on charitable and correctional institutions to investigate conditions in that city, relating to the penny arcade and the cheap theater.

Through the Chicago courts and probation officers, members of the club had learned that the daring hold-ups, shop-lifting episodes and murders depicted by the moving picture machine were getting the children of the city into trouble.

Here was a little too much realism of the wrong sort. The committee that made the rounds of the cheap amusement places of Chicago found that there are four classes of theaters appealing to the boys and young men looking for inexpensive amusement. There is the familiar penny arcade with its cracked phonograph and numerous slot machines, shooting galleries and knife stands. Thirty to sixty per cent. of the moving picture exhibits in this place the committee found objectionable.

In the theaters of the second class that attract children, admission can be gained to the "nigger heaven" for 10 or 15 cents. Here young boys are found in large numbers. In one place the visitor counted thirty boys who were not over 12 and about one hundred that were

under 16. All these boys were in the gallery; there were small boys all through the audience.

There were in another theater fifty unattended boys under 12 and one hundred not over 14, who had outgrown the 5-cent theaters and desired something more thrilling.

The fourth class is still higher priced and draws particularly the older boys and young men. There is usually a scattering of small boys in the audience. Here the limit of indecency is reached. Bills differ widely different weeks, but there is usually something that, it would seem, would satisfy even the most depraved taste.

On one occasion the visitor counted fifteen policemen in uniform, in spite of the fact that only a little over a year ago the Chicago City Council, after reciting the growing evils attendant upon these cheap amusement places, passed the following order:

"Ordered, that the chief of police be and is hereby instructed to use the police powers of the city and at once prohibit the exhibition of any pictures depicting crimes, the scenes of crimes, the methods of criminals or any pictures which may suggest criminal or immoral scenes, or may illustrate the habits, haunts or methods of criminal or vicious characters, and that he be further instructed to close at once all places of exhibition of such a nature if such pictures are not at once removed."

This is what one of the visitors saw in a penny arcade: Boys were crowded around a knife board. Three rings were given for a nickel, seven for a dime. From half a dozen hands flew the rings. Rarely a ring dropped over a knife. When it did the attendant shoved out its value in rings. Now and then a knife that was won was taken, but not often. One lad captured six knives, but he took them all in new chances.

A dirty hand belonging to a boy under 16 brought up a \$5 bill and shoved it across to the attendant. From his change he again and again feverishly replenished his pile of rings, only to see them rattle out of sight behind the knives.

"Are you in this?" the visitor said to a little fellow perhaps 12.

"Oh, it's easy, mister. See the knife that I've got this morning and one fellow got a watch, too, worth \$2.50, sure."

Turning to the manager, the visitor said: "Just see those boys learning to gamble. Look at their money, fly."

"You're right," he answered, "but where did those children come from?—the streets. Who lets them run?—their parents. If the parents of Chicago care no more for their children than that, why should we? Shall we be more interested in them than their parents? We do not put a shotgun to their heads; they come in here and give us their money."

This is by no means a purely local question that the city of Chicago is trying to work out. It is a problem that practically every city in the country has on its hands to-day. Not that the advent of every "dream-land" with its blatant phonograph horn means the moral downfall of the youth of that section, but it is a fact that is borne out by the Chicago investigation that the general influence of the penny arcade and the cheap theater with its games of chance, kidnappings and its murders, cannot be for good.

Manager Jennings, of Hartford, Conn., and Miles Brothers, of New York, have entered into an agreement whereby the former tenders the use of his theater to the New York concern for the exclusive production of every

new and up-to-date moving picture it manufactures, which assures Opera House patrons many good things worth seeing.

Considerable excitement was caused in and about a moving picture theater near the corner of Hallam and Pembroke streets, Bridgeport, Conn., when the films of the picture machine caught fire. Had it not been for the prompt arrival of the new auto-chemical engine the blaze might have resulted more seriously.

The picture theater is conducted by a man named Deitz. There were about twenty-five patrons in the place at 7:45 o'clock the other night when the films suddenly went up in flames. The patrons flocked out in some excitement. Had there been a large number in the theater at the time some accidents might have resulted.

There was considerable smoke when the apparatus arrived and there was every indication of a brisk blaze. The chemicals, however, soon quelled the flames and there was but little damage. It was said that the operator of the machine was slightly burned about the hands.

More than 200 proprietors of moving picture shows in New York representing, it is said, an aggregate investment of some \$8,000,000, are anxiously awaiting a decision from Justice Blanchard, in the Supreme Court, on an application made by Nicola Seraphine, as president of the Moving Picture Exhibitors' Association, for the issuance of an injunction restraining Mayor McClellan from interfering with the licenses of the moving picture shows. Seraphine also asked the Court to restrain the Mayor from holding hearings in the case of each holder of a license for a moving picture show for the purpose of determining whether or not the license should be revoked.

A peculiar feature of the litigation and one that seemed to greatly perplex Justice Blanchard is that while Seraphine and his sixty associate members demanded the injunction, sixty other proprietors of moving picture shows opposed the issuance of any injunction which would restrain the Mayor from holding public hearings before revoking any license. Justice Blanchard said it was a most surprising situation and one which he proposed "to sift to the bottom" before making a decision.

Seraphine wanted a referee appointed, on the ground that "there are things in connection with the moving picture trouble that cannot be said at present in the open," but this request the Judge refused.

Saratoga Springs.—This season promises to be a record-breaker, due to the fact that Saratoga will entertain two National conventions outnumbering any crowd ever housed within her gates.

The Triennial Conclave of Knights Templar which convenes July 7 to 12, has for the past two years been engaging accommodations both in the town and its vicinity. Every available square foot of room will be occupied during their stay in the village. Commanderies of surrounding cities are renting private residences for headquarters. The big day will be that of the parade. This will continue for five hours. The remainder of the time will be devoted to receptions by different commanderies, dances, drives and all the enjoyments procurable.

The National Encampment of the Grand Army of the Republic, which meets the week beginning September 11, will tax the town even more than the earlier convention. The number reported at the time of the decision in favor

of Saratoga was 82,000 men. The churches and school houses will be utilized, and a tented city outside the village will be a fair reminder of the past. The parade will be the most prominent feature. The veterans will assemble in Woodlawn Park in regular army manner. They will march in such a way that every veteran will see every other veteran, a thing which has never been accomplished before.

Many preparations have been made for the season's guests. The roads and avenues are adorned on either side, and the village has done its best to make the roads beds most comfortable.

The Delaware & Hudson Railroad is building several new lines of track into the village, and will erect a summer station. All passengers from the South will arrive there, thereby doing away with congestion at the old station.

Congress Spring Park will be transformed into a miniature Coney Island. It will contain a mammoth merry-go-round, a Ferris wheel, a real Japanese tea garden, and all the features which go to make up an up-to-date pleasure park. Several moving picture galleries have been opened, and arrangements have been made to cinematograph the processions, which will be in great demand for entertainments in the fall.

* * *

Some of the most surprising stunts ever sprung to capture a national convention are being prepared to induce the National Association of Stationary Engineers to meet in Colorado Springs and Denver next summer. The words, "Denver" and "Colorado Springs" will literally be painted on the water at Niagara Falls in burning letters of fire by night and floated in the skies by day.

This year's convention will be held at Niagara Falls in September and Colorado will send a strong delegation armed with the necessary "pull" to get next year's meeting. H. H. Buckwalter, the moving picture man of Denver, has been given charge of the unique features and he has plans almost without number, any one of which would seem to be sufficient to start the natives talking and the votes coming the right way. The plan is to carry the ballot by storm and make every person present a walking, boosting advertisement for Colorado. Mr. Buckwalter was at Niagara Falls looking over the ground and called at our office on his way back to Denver.

One of his stunts will be a "Colorado evening" before the convention, when a long list of motion pictures and colored slides will be shown. The Denver convention league is preparing a handsome book to be distributed broadcast during the meeting and no effort is being spared to make a most strenuous fight for next year's convention.

"The members of the National Association of Stationary Engineers," said Mr. Buckwalter, "are the kind of people I want to see come to Colorado. I am tired of boosting for the cheap crowds that spend all their money for the trip here and back and have scarcely a dollar for sightseeing. Engineers are a class of men who earn good money. They represent the class of people we are after, for they will bring their families with them and induce their neighbors and friends to come along. In my opinion, if we land the convention, it will mean at least from 2,000 to 3,000 visitors at a time when Colorado is at her best and the tourists are beginning to pack up and go home."

Mr. Buckwalter's experience in getting convention crowds is somewhat extensive, his work for the Christian Endeavor meeting a couple of years ago, as well as other gatherings, being well known.

"It has been my practice for several years," explained Mr. Buckwalter, "to put back into advertising every dollar of profit from my park exhibitions. Colorado Springs, for instance, received the benefit of the wonderful picture of the Short Line, which was made without charge to the railroad company, and this film has been shown in every civilized part of the globe and is still running. I believe this one picture reached and interested more people in Colorado than all the railroad advertising put out in the State last year. It is well known that scarcely one per cent. of the railroad booklet strikes the bull's eye, while a moving picture draws thousands of people who actually pay to see it and the impression it leaves is a lasting one that is bound to do much good. At Niagara Falls I expect to show the very best of the many pictures I have made in the State and at the same time tell the audience the good points of a trip here in September. The pictures get the brain in a receptive condition and the quick, lucid presentation of facts will sink home and stay there. The people simply can't avoid being convinced and they will not be satisfied until they actually see the sights that amazed them when thrown on the screen."

* * *

N. C. Williams, Sr., N. C. Williams, Jr., and F. J. Kyle applied for a charter for the Atlanta Moving Picture Machine and Film Renting Supply Co., whose object it is to manufacture and sell supplies for electric theaters. The capital stock of the company will be \$3,500.

* * *

Several hundred feet of "Love in a Cottage" and the "Cook's Revenge" were burned June 17. A spark caused the blaze and threw 200 people into a panic. All left without the formality of getting their money back, although the show had just started. The fire was in an amusement place in Washington avenue, Mt. Washington. A box of films caught fire from a spark from the electric machine and in an instant the entire box of record pictures was ablaze.

* * *

Manager H. Burr Lee, of the opera house, Petoskey, Mich., announced that he intended canceling all the dates he had with standard attractions during the present theatrical season. This step is taken on account of the light patronage given the better class of companies which he has played lately, and which he had secured for the greater part of the season yet remaining. Mr. Lee says that Petoskey people have shown such a preference for the 5-cent theaters, and caused the house to lose on such people as Porter J. White and Roselle Knott, that he is led to believe that they do not care for anything better, and will cut out all the higher priced contracts that he had made.

* * *

Coney Island's, N. Y., moving picture showmen are happy because of a decision handed down by Magistrate Voorhees recently relative to the question as to whether the men engaged in that line of business violated the law in employing men singers with the showing of illustrated songs. It appears that when Police Captain Stephen O'Brien was in charge of the Fifteenth Inspection District as an inspector an order was issued prohibiting all singing of illustrated songs in places where moving pictures were shown. The order was strictly enforced and every one of the places suffered. The police held in following out the order that if the proprietors of the places insisted on employing singers, they must either

take out a concert hall license or subject themselves to arrest.

Last week; however, one of the proprietors, Herman Wacke, owner of one of the largest moving picture pavilions on Coney Island, was summoned to the court on West Eighth street to answer a complaint made against him by Detective Gleason, who was acting under the order issued a month ago. Henry M. Cummings appeared as counsel for Wacke and said he had looked through the law and was unable to find where a person having singing with moving pictures violated the law. Magistrate Voorhees declared there was nothing before him on which to rule and he dismissed the case.

* * *

Proprietor M. H. Kuhn, of the Dreamland motion picture show in East Water street, Elmira, N. Y., has announced that the proceeds of Wednesday's business for the next few weeks will be donated to the Women's Federation Building Fund to be especially devoted to the day nursery department.

Realizing that the cause is a most worthy one, Mr. Kuhn is anxious to contribute to the fund and he decided upon the manner of contributing as described. Dreamland is one of the most popular amusement resorts in the city and the donation of the entire proceeds on Wednesdays is a liberal contribution. But Mr. Kuhn is a man of liberal views. He appreciates the value of the work being done and is to be congratulated for his generosity in the interest of so worthy a cause.

* * *

It is understood that Messrs. J. J. and W. C. Moore, members of the Police Department, Wilmington, N. C., have decided to open a moving picture theater of the popular type on Fourth street, between Brunswick and Bladen. They will not give their time to the operation of the theater, but will have a manager to look after it for them.

* * *

Jaseper Hinton, for many years a member of the Danville, Ill., police force, has gone into the theater business. With a man named Burris he has purchased a 5-cent show in Frankfort, Ind., and is now in charge.

* * *

Samuel Usher and L. L. Riley, of Lawrence, have leased the building at 612 Commercial street, Pomoria, Kan., and will open a 5-cent theater.

* * *

J. Baskin, Springfield, O., has purchased the Gem Theater from C. J. Gailey and will operate it with up-to-date moving pictures.

* * *

MOVING CAMERA TAKES FLASH.—Three years ago the Smithsonian Institution received a letter inquiring for a publication. Framed in a foreign hand upon a scrap of paper and expressed in quaint English, says a Washington correspondent of the Boston *Transcript*, it incidentally mentioned some curious experiments which the author had made in odd moments. With a small camera which he held in his hand and revolved from side to side he had taken some photographs of lightning. He inclosed a print in his letter and wanted to know if his results had any scientific value. The idea of photographing lightning with a moving camera was a novel one to the Smithsonian experts, and after an investigation these officials decided that such experiments were worthy of assistance. A grant was, therefore, voluntarily made to enable the continuance of this photographing with more accurate apparatus.

In letters which followed it was learned that Mr. Alex. Larsen, for such was the author's name, was a Danish immigrant, educated in physics, chemistry and electrical engineering at a night school, and that all his experiments were performed for the pure enjoyment of doing something new.

With the aid of the Smithsonian grant Mr. Larsen constructed special apparatus for his work. Upon a revolving table turned by a timed motor were placed cameras in such a position that they would not miss a flash when one occurred. To secure the photographs desired the table top was then revolved at a certain speed.

The results are interesting. Where the flash appeared perpendicular the negatives show naturally a broad sheet for a mere streak of lightning. By calculating from the speed of the camera's motion and measuring the width of the sheet the time of the flash is easily determinable. But the photographs showed at the very start that a single flash is not one big vibration. It is made up of very many minor flashes, or rushes, following usually in the same channel as the first, and herein lies the special value of the work. In the best of the negatives there are easily counted as many as forty separate rushes which, as the whole flash lasted little over half a second, followed each other in marvelously rapid succession. By measurements and by subsequent calculations Mr. Larsen determined the actual time between each rush; the figures, as may well be imagined, are almost inconceivably small, varying from the largest, three one-hundredths of a second, to the smallest, as low as two one-thousandths of a second.

There appear many peculiarities of these separate rushes which might bear scientific investigation, but the most salient feature over which meteorologists and electrical engineers may puzzle is recorded on some of the plates, among all the bright oscillations as a marked black rush of lightning. The idea of lightning producing the extreme of darkness is repugnant to the actual name of lightning. Yet the black rush is plainly visible. Mr. Larsen, after refuting a number of suggestions that might be made to account for it ventures his own theory to solve the puzzle. In discussing the record of a particular flash in which the mark of the black rush is very distinct, he concludes "the flash must have given out light of a wave length much shorter than the wave lengths of visible light and with a power sufficient to render the portion of the plate struck by it non-sensitive to ordinary light. Such a flash," he says, "would appear black on a partially illuminated background, or be invisible."

Invisible lightning, therefore, seems to be a term perfectly proper, in view of the results recorded in some of these photographs. At the suggestion of the institution officials and with their help, Mr. Larsen carried his researches still further into the actual make-up of lightning. Photographs and studies of the light spectrum of electric flashes in the air were compared with sparks produced by a static machine. The conclusions, in line with the century-old observations of Benjamin Franklin, show that there is little perceptible difference.

* * *

There are lots of things they can do in the States which would floor the mere Britisher. In the course of a description in an American trade contemporary appears the following: "Villain (*sic*) attempts to shoot detective overpowered, finally commits suicide and begs forgiveness from the girl. Thus virtue is triumphant, etc., etc." Whether he apologizes for committing suicide or for other trespasses is not revealed, but the sight of a corpse doing it at all must be a genuinely moving one.—(From an English contemporary.)

GAUMONT FILMS

"THE ORANGE PEEL"

COMEDY FOR HOT WEATHER. LENGTH 260 FEET.

See the boy buying the orange.

What will he do with it?

Eat it.

What will become of the peel?

He will scatter it freely on the pavement.

What then?

A Circus.

See the kind old gentleman fall; behold the chimney sweep's bump.

See the second gentleman with glossy stove pipe and white vest, being "sooted" by the sweep.

Now behold the pretty milliner followed by a brave soldier, who slips upon the orange peel and sits upon the milliner's hat box.

Observe now a market woman with a basket of eggs and the light hearted boy dropping some more orange peel.

Another gentleman slips and falls upon the eggs.

So goes the merry comedy to its conclusion, with other pranks and festive bumps.

OTHER SUMMER COMEDIES

Shoeing the Mail Carrier.....Length 550 ft.

Mother-in-law at the White City.... " 567 "

The Legless Runner..... " 350 "

She Won't Pay her Rent..... " 184 "

Substitute Drug Clerk..... " 547 "

Whose Hat is It?..... " 384 "

URBAN-ECLIPSE FILM

Humors of Amateur Golf—Comedy Length 427 ft.

Moving under Difficulties..... " 400 "

Kleine Optical Co.

52 STATE ST.

662 SIXTH AVE.

CHICAGO. NEW YORK

CHICAGO FILM EXCHANGE

Pioneers in the
Film Rental Business.

Kedzie Building, Chicago, Ill.

FILMS FOR RENT

OUR CUSTOMERS ARE
RECEIVING AT ALL
TIMES THE VERY LATEST

PRICES THAT ARE RIGHT

SUPPLIES

Tickets, - - - 15c a thousand

Condensing Lenses, - - 75c each

Reels, - - - - 50c "

Carbons, electro, - - 34c "

Climax Rheostat for D. C. or A. C.

for any voltage, \$15. Guaranteed

American Film Exchange

640-645 Wabash Bldg.

PITTSBURG, PA.

Dominion Film Exchange

Where You Get

GOOD FILM SERVICE

At reasonable prices. Don't worry—its folly. We
have the latest and best Films and Song Slides
for rent. *WRITE TO US*

32 QUEEN ST., East, TORONTO, CAN.

P. O. BOX 471

MOVING PICTURE MACHINES AND FILMS

Edison Kinetoscope
The Power Cameragraph

KLEINE LENSES for Picture Machines Cover the
Whole Range of PRACTICAL PROJECTION.

SUPPLIES OF ALL KINDS

Send for Catalogue F.

C. B. KLEINE

664 Sixth Avenue

NEW YORK

Film Review.

WESTERN JUSTICE.
SELZG.

When the real old-fashioned Bad Man of the West cuts loose there are likely to be some pretty sultry doings, and Tenderfoot and other unfortunate bystanders would do well to make for the tall timbers until the terror of the Bad Lands has been shot or disposed of in some equally satisfactory way.

The saloon usually furnishes the motive which inspires the "doings" in cases of this kind. After filling himself up with devilment, he leaves the third parlor and starting up the street with a gun in each hand proceeds to shoot up the town in approved fashion.

An Eastern Tenderfoot who has just struck the town is arranging a patent churn for exhibition on a prominent corner of the main street and does not understand the meaning of the fusillade that he hears coming down the street nor the sudden disappearance of every one who is wise to the situation. To his cost he is soon to discover the cause, and our hilarious friend appearing around the corner compels him to dance to the music of his six-shooter without leaving breathing space or time for one false step.

These comparatively innocent actions are soon to give way to tragedy of a deeper and darker hue, in which the Bad Man appears in his really sinister and vengeful character. Coming out of yet another saloon in which he has been taking more tanglefoot on board, he encounters the Town Marshal, who has been looking for him and places him under arrest. But watching his chance, the villain suddenly shoots the officer of the law dead in his tracks, and realizing that this is a serious matter, escapes, leaving his victim lying in the main street of the town.

Partly sobered by the death of the Marshal, the murderer makes his way to the outskirts of the camp, where his broncho is standing, saddled and waiting for him, and mounting in hot haste spurs madly for the foothills, hoping to gain a safe hiding place there before the pursuit, which he knows will speedily follow, can overtake him.

The dead Marshal's pretty daughter, a daisy of the foothills, has heard in the meantime that her father has gone out to corral the Bad Man, and as he does not return at the usual noon hour, becomes frightened and getting her horse goes out to look for him. She finds him at last in the street where he was left. Vengeance on the accused murderer naturally takes full possession of her, and having first had her father's body reverently placed in shelter, she saddles her horse and riding as fast as a Western girl can ride calls her friends and neighbors to avenge the crime, and enlisting the assistance of the County Sheriff, the pursuit is on.

With a good start, the murderer first fears no pursuit and thinks complacently of the near approaching hills affording numerous places for "hiding up" until all trouble is over. But the avengers of blood are well on his trail and closer than he would believe at all possible, realizing when the terror lends speed to his flight and occasionally firing behind to deter his pursuers he prepares for the race of his life.

A rocky and precipitous trail presenting some of the wildest and most beautiful scenery that can be found in the foothill country gives an opportunity for a mar-

velously sensational and stirring chase; the riders are men who have practically lived in the saddle for years and to whom every trick of horsemanship is an open book. The most difficult and dangerous passes are negotiated with masterly ease and through all the girl herself, who inspired the chase, keeps well in the forefront and gives an exhibition of horsemanship which words cannot fairly portray.

Nearer and nearer draw the pursuers and seeing that he must soon be overtaken, the villain resorts to strategy to cover his tracks and halting an approaching carriage filled with tourists and turning loose his own horse, compels the driver to proceed while he lies hidden under the seat. Almost at once they meet the sheriff's band of horsemen who stop the carriage, but are told that the man they are pursuing has gone on, and as soon as they are safely passed the murderer leaves the carriage and secretes himself in the underbrush at the roadside congratulating himself that all danger for him is now past.

But one of the tourists is quick to see the opportunity and immediately jumps from the carriage and running back manages to attract the attention of the sheriff's party and indicate the fugitive's hiding place. Horses are abandoned to pursue the criminal cover still more hazardous trails and a chase on foot begins once more.

At length he is at bay. A single member of the company has finally cornered him and this time it is man to man, but again he makes his escape to leave behind him another blood-stained victim, although still pursued by the remainder of the sheriff's party still more enraged by the discovery of the dead body of their comrade on the trail.

The Bad Man makes his last stand; availing himself of the shelter afforded by the deserted shepherd's hut on the side of the mountain, a desperate fight ensues in which the murderer finally gets his deserts and is shot through the heart. The last scene showing the dead body tied securely across his horse's back and being taken down the mountain side for burial, while the poor girl follows with her companions having at least the satisfaction of knowing that she has brought her father's murderer to quick and adequate punishment for his crime.

This picture is particularly interesting not only on account of its dramatic features, the exciting incidents, and the beautiful scenery in which the scene is laid, but also on account of the photographic results which have been attained.

RUBE BROWN IN TOWN.

BIOGRAPH.

Reuben Brown, as he plodded on the farm in New Jersey, had one longing, and that was to see New York. With determination he hoarded his earnings until he accumulated quite a roll, and the great day arrives when he bids the old folks a fond adieu and starts for Bowery-ward. New York—at last his wildest dreams are to be realized. He emerges from the ferry and is taken care of by a benevolent cab-driver, who carries him to a select hostelry, noted for entertaining the Jersey "come-on." Here his troubles begin when he uncovers his roll and peels off a bill to pay his fare; but cabbies never make change, so he is "stung." From here he starts on a "personally conducted" tour of sightseeing, and figuring on riding in an expensive luxury adopts as his mode of transportation "Shank's Mare." He hasn't gone far be-

fore a corner fakir with an electric charge battery attracts his attention. He tries to shake him off, but the fakir's grip is so strong, and while held captive by the powerful current, a boy makes off with the grip sack. Having lost his grip sack, the fakir chases and regains his property. The fakir finds him cavoring in that heterogeneous haven for hilarious hayseeds—The Bowery. He is humiliated, b'gosh—as I live, a "come-on." Further on, he approaches a dime museum, in front of which a lion-lunged bully extols in alluring terms the wonders of the alive and on the inside." Rube enters, and while in the curio hall he falls in the hands of a professor of phrenology; but when he comes to paying for this little attention he receives several bumps not recorded on the professor's chart. Rube finds the Bowery too swift, so he rises himself to Central Park, where he finds motor cars more difficult to dodge than haywagons. In an uptown restaurant he receives the final jab, when he is done by a young lady whose check he pays. The waiter gives him short change, and when he seeks redress he is thrown out of the place, and we finally see him making for the ferry. The boat has just left the slip and the gates are closed, but Rube tries to climb over in his strenuous endeavors to get back to the farm.

THE ORANGE PEEL.

GAUMONT.

The title of this film is very effectively made with pieces of orange peel, scattered about a board, seemingly drawn by magnetic attraction towards the camera. Orange Peel appears on the screen. The boy is seen buying an orange which he commences to peel, dropping each piece of orange skin on the pavement in carelessness. An old gentleman approaches, slips on the peel, falls in falling brings down nicely arranged shelves of the fruit, scattering the fruit in all directions on the sidewalk. A chimney sweep with brush and bag of soot comes whistling along, puts his foot on a piece of peel, and falls. A gentleman with white vest, frock coat and silk hat is immediately behind the sweep and receives the brush full on his chest, blackening with soot the immaculate vest and tie. A quarrel ensues, the sweep apologizes, and seeing the plight of the other two, explains that he also fell. They agree to go after and punish the culprit. A milliner's assistant with box passes to tie her shoe lace, when a passing soldier slips on the peel, falling head over heels with the well trimmed hat to the consternation of the girl. They also join in the hunt for the boy. A market woman with a basket of eggs is seen busily engaged in vending same. One, by a horse, drops a piece of peel, and vanishes; a gentleman walking leisurely along slips on peel and doesn't do a thing to the eggs. Nurse girls are seen with their charges; the boy and girl appear on the scene. An old woman carrying a basket of oranges is coming up the steps of an area, followed by a dustman, who is reaching the top slips on the peel, drops his barrel of ashes on a baby, to the horror of the nurse maid, who rushes off with her charge. The boy comes before a girl who is eating an orange, drops a piece of peel at his feet, and is called back and lectured on his carelessness. The victim of the boy following the trail of the peel, slips on peel left around see how the man calmly ignores the orange. Believing him to be the culprit, they set upon him, carry him to a horse trough, and dip him there to the delight of the boy, who wanders off

still he comes to place where the old range vender had his band of rangers, helps himself thereto and enjoys with great gusto a feast of oranges.

HUMORS OF AMATEUR GOLF PLAYERS.

UBRAN.

Shows a party of amateurs at the game of golf. The caddy places the ball for one and then has to show how to do it. In his efforts to give the ball a good swing, he puts more exertion than usual into his stroke. Missing the ball, the heavy golf club swings around, bangs a corpulent gentleman pat on the stomach, and rolls him over. By degrees the amateurs get into the run and the ball goes merrily on. Coming to a brook, the boys try to leap over it, but fall in the water; shaking off the water as they go, they come to a lane filled with cedar trees; by steady work the ball gets through. Then after a while we see the party tumbling pell mell down an embankment. Dropping over a wall into a marsh the boys poke fun at one or two of the players, who in their efforts to strike the ball, splash themselves with mud. Finally coming to a stile, they find difficulty in dislodging the ball from under the step where it is knocked into the woodland undergrowth; striking from here the ball is knocked into a tree, and is lodged in the fork of the branches. A player now climbs the tree, and after making some effort to dislodge the ball he knocks it into a stream, where an old gentleman makes vain efforts to hit the ball, trips himself and falls into the water amidst the laughter of his companions. In disgust he gives a long plunge and sends the ball into the air, splashing himself from head to foot. He wades out, wiping himself and shaking off the water from his garments. A group of boys trying to find the ball, jump into the stream, climb a bank, and disturb a flock of sheep, which they scatter in all directions, and in scrambling for it they bump and jostle one another and a fight ensues.

A HOBO HERO.

KALEM.

A gentlemanly looking and fastidious hero, by name Percy, is seen emerging from a plank bed between buffers underneath a freight car, carefully dusts himself, arranges his tie, and lighting a cigar, stately and leisurely walks away. A tramp's Roost is seen with a weary villager trying to clear up by spitting an old rag and rubbing it over the figure. Presently a forlorn specimen of humanity appears and joins him, and eventually in reply to a question, grimaces and gleefully shakes his head, at the same time displaying his empty pockets to still further enhance his bad luck, receiving the commiserations of his companion. To these two cometh Percy, carrying a beer mug and is received joyfully, and they duly accept the beef taps left in the keg, drinking them with great gusto. After finishing the dregs, Percy produces a case containing a fine brand of cigars, and to the astonishment of his companions, hands out one each, which they swallow with satisfaction. They then put their heads together and decide on a foraging expedition to the nearest hen roost. The farmer and his help having lost some fine chickens, they go to the roost, and discover the thieves. By and by Percy and his companions walk into

peril. They reconnoiter the roost and seemingly finding the coast clear, hoist Percy up to the window and he opens the catch of the door. Entering, he shortly appears with a fine chicken, which he hands to one. Re-entering, he returns with another, which he also hands out. The farmer and his help now appear on the scene, the others flee, leaving Percy in the hands of his captors, who at once proceed to vigorously rawhide him. The back door of a farmhouse from which proceeds the mistress with a horn, which she blows, and in response to her summons the farm hands appear to dinner. Two of the trio hearing the horn also appear, expecting a back door hand out, which does not materialize. They lie in wait to see what they can pick up. Soon the mistress of the house places some pies out on a table at the back door to cool. The two tramps are cogitating how to help themselves when Percy appears and is at once put on the job. He goes to the door, asks assistance, and is rebuffed. He takes the pies off the table, hands one each to his companions, and is enjoying the last himself when the mistress appears for them, and seeing the state of affairs, cries out to those within. The farm hands, finding they have lost their dessert, proceed to belabor the trio and drive them off the farm.

A girl is seen rowing a boat down the river, and getting into difficulties, she, trying to change her seat, upsets the boat and falls into the water. Her screams bring the tramp trio to the spot. Percy throws off coat and plunges in the river to the girl's assistance, and swims to her, while his companions applaud his efforts from the bridge. The farm hands have now reached the scene and help Percy and the girl up the embankment and through the fence, where the mother of the girl is waiting to receive her and her rescuer, who receives the congratulations and thanks of them who a short while before were pummelling him for stealing their pies. They take the pair to the farmhouse, where nothing is too good for Percy, who graciously accepts their homage, their food, liquor and cigars, and he is having the time of his life when his erstwhile comrades come cautiously round the corner of the house, and beseech him to give them of his bounteous store, but he has had enough of them and bids them, begone. They appeal to him for sake of bygone days and to think of them now. Percy scorns them for not helping him out of the river; they brush his boots, fawn upon him, all to no purpose, and as the farm hands are bringing other good things to him they sink away. The girl now appears, and Percy is indeed so pleased, for she falls in his arms, and gives herself to him who proved a hero in saving her life.

BERTIE'S LOVE LETTER.

WILLIAMS, BROWN & EARLE.

1. The picture opens with a view of the front door of a house where a postman is seen to deliver a letter to Bertie. It is from his fiancée, and pressing it fondly to his lips, he walks off reading it intently. 2. Passing through the garden he is so engrossed with the contents of the letter that he falls over the gardener, who remarks with a shower of water from the syringe he is using. 3. Still rapturously reading he runs into a maid hanging up clothes in the garden, and although he gets mixed up with the clothes in a awful confusion, takes no notice but walks off reading. 4. He next stumbles into a cucumber

frame, wrecking the glass and emerging with the frame around his neck.

5. Out into the high road he upssets an old washerwoman with a basket of clothes and is still reading.

6. He falls foul of a box of eggs outside a grocer's shop and is pelted out of the picture by the shop boy.

7. A youth is now seen coming along the road with a truck load of tins when Bertie, still gloating over his love letter, walks right into him, falling to the ground amid a perfect cascade of tins.

8. Continuing his progress, he blunders into first a policeman, then a lady finishing with a clergyman, who after a big tumble hands Bertie a tract.

9. He next meets a sweep whom he precipitates into the road, getting very black in the resulting struggle, but the letter still claims his attention.

10. A painter is now seen outside a house hard at work, when Bertie, seeing, nothing but his love letter, which he rapturously kisses, walks into the ladder, upsetting same and getting smothered by the paint, which descends on his unfortunate head.

LECTURER

Wants to purchase Song and Picture Slides. Good price paid. Care of Moving Picture World, Box 450, New York.

WANTED

100 good Second-hand Feature Films. Must be in good condition and low price. Also views, Song Slides, Lecture sets and Motion Picture Machines. Newman, 145½ Sixth Street, Room 2, Portland, Ore.

FOR SALE

Two Moving Picture Houses in Central Pennsylvania. Paying well. Other reasons for selling. Rare chance for quick buyer who has the money to put up. Address for particulars, Bonanza, Box 450, New York.

GAS Oxygen and Hydrogen In Cylinders.

Line Pencils, Condensers, Etc.
Prompt Service, Reasonable Rates
ALBANY CALCIUM LICO.
26 William St., Albany, N. Y.

The Kinematograph and Lantern Weekly

(The Optical Lantern and Kinematograph Journal)

Published Weekly

E. T. HERON & CO.

9-11 Tottenham St.,

Tottenham Court Road, London, W.

Association Notes.

THE MOVING PICTURE WORLD has been appointed the official organ of the Moving Picture Exhibitors' Association. The officers are Nicola Seraphine, president; Herbert Miles, treasurer; Chester Martin, secretary, and Florence J. Sullivan, general counsel. The office is at 229 Broadway, New York City. All matters relating to this association will in future be published in our columns.

"The entertainments enjoyed at the moving picture exhibitions," said President Nicola Seraphine of the Moving Picture Exhibitors' Association to our representative when interviewed on June 25, 1907, "are distinctly original, clean and educational. The ocean of humanity that surges in the heart of Greater New York must be provided with means of wholesome entertainment. No narrow policy in any line can long survive in New York. Many people from all the civilized countries of the world with all their varying habits, customs and tastes form our population. These people, as indeed all people, can learn more rapidly from pictures than from the written words in the books. A picture talks all languages. The rare beauty of the simplest home touches the heart of all classes and creeds. A great majority of the moving pictures retain something connected with the home. The human heart goes out to these pictures because they recall scenes that are dear to the poorest patron of these shows. Surely an agency that draws out all that is good in human nature and shows the disastrous effect of wrongdoing is an agency that makes for good citizenship, higher education and better morals. The spirit of the times everywhere is 'rapid transit.' The mind was made to rule over matter. The magnificent benefits that flow from the artistic art which we call moving pictures have not as yet been fully appreciated, but in time moving pictures will be recognized to their true value.

"The moving picture exhibitions are rapidly multiplying and are so easy of access and reasonable in price of admission that they are really a part of the home life of Greater New York."

AS OTHERS SAW HIM.—A day or two ago it fell out that an actor with a purpose was cinematographed on the stage and was vastly pleased with the result.

Said he gleefully to a prominent dramatic critic: "It was the most extraordinary experience I ever went through—actually to see myself acting."

"Now," said the prominent dramatic critic, "you understand what we have to put up with."

* * *

HINT ON PHOTOGRAPHIC COLORING.—Glycerine is the finest medium to make water color take to the surface of photographs. A little should be rubbed over the surface of the photograph with a pad of flannel and all visible trace of it removed. Either aniline or transparent water colors will flow freely on the medium, which is much better than ox-gall.

* * *

A moving picture show house has been opened in the Snell building, Fort Dodge, Ia., by Brice Hutchinson.

THE IMPERIAL AMUSEMENT AND MOVING PICTURE CO.

WM. F. STEINER, Mgr. WM. DEVERY, Bus. Mgr.

WE ARE CONSTANTLY adding New Subjects to our large stock. Always something new. We carry everything in Moving Pictures. Entertainments furnished for Churches, Fairs, Clubs. Shows of two hours duration with Pictures and Illustrated Songs our Specialty.

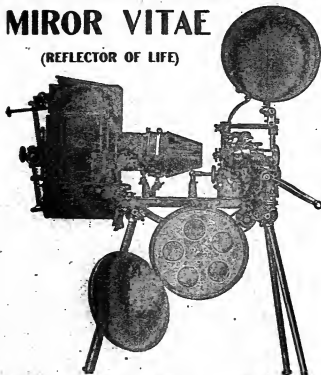
DO IT THIS MINUTE

Write for our terms for Rental,
Day, Week or Month

44 W. 28th St.
Telephone, 3396 Madison Sq.

EBERHARD SCHNEIDER'S MIROR VITAE

(REFLECTOR OF LIFE)



The Machine with 100 Features
Everything that pertains to the Projection Trade

Send for Catalogue

EBERHARD SCHNEIDER
109 East 13th Street, New York

New Films.

BIOGRAPH.

Exciting Night of Their Honeymoon	292 ft.
Easy Father Fooled	153 ft.
The Model's Ma	233 ft.
Bill in Dreamland	752 ft.
Caribou Hunt	725 ft.
You Had a Wife Like This	698 ft.
The Tenderloin Tragedy	491 ft.
Bygone	428 ft.
The Truants	638 ft.
Westmont Exposition	400 ft.
The Fencing Master	650 ft.

EDISON.

Westmont Exposition	500 ft.
Net in the Alps	830 ft.
Manama Canal Scenes and Incidents	1355 ft.
Daniel Boone; or Pioneer Days in America	1000 ft.
Roby Bears	935 ft.
Trip Through Yellowstone	735 ft.
Honeymoon at Niagara Falls	1000 ft.
Setting Evidence	930 ft.
The Vanderbilt Cup	400 ft.

GAUMONT.

Knocking the Mail Carrier	550 ft.
Mother-in-Law at the White City	507 ft.
The Amateur Rider	234 ft.
The Legless Rummer	350 ft.
He Won't Pay Her Rent	184 ft.
Whose Hat Is It?	384 ft.
Saved from the Wreck	620 ft.
The Substitute Drug Clerk	547 ft.
The Child Accuser	200 ft.
Teasing in a Hurry	274 ft.
Perfect Nuisance	590 ft.
Playing a Ladder	604 ft.
The Human Clock	534 ft.
in Jay Day	262 ft.
Home	534 ft.

HALE TOUR FILMS.

C. B. KLEINE.

Street in Tokio	65 ft.
Street in Canton	114 ft.
Passing Trains	65 ft.
Descending Mount Pilatus, Switzerland	508 ft.
Market at Hamou	311 ft.
Street in Lourdes	98 ft.
Descending Mount Zarrat	164 ft.
Descending Mount Zarrat	131 ft.

KALEM COMPANY (INC.).

The Pony Express Rider	880 ft.
The Gentleman Farmer	720 ft.
The New Hired Man	575 ft.
Housewife's House-Cleaning	675 ft.
The Dog Snatcher	595 ft.
Runaway Steighebelles	535 ft.

LUBIN.

Winter Day in the Country	750 ft.
Too Much Mother-in-Law	700 ft.
My Letter	275 ft.
My Father's Washing Day	295 ft.
Westmont Naval Review	500 ft.
Wanted, 10,000 Eggs	300 ft.
The Pirates	500 ft.
Life in India	465 ft.
The Anarchists	341 ft.
The Stolen Bicycle	255 ft.
Spring Cleaning	300 ft.
The Thrilling Detective Story	325 ft.
Good Night	65 ft.
Week Defaulter	1000 ft.
How to Keep Cool	310 ft.
Waltz Hunting	500 ft.

MELIES.

The Mischievous Sketch	243 ft.
Rogues' Tricks	208 ft.
Mysterious Retort	200 ft.
The Witch	320 ft.
Seaside Flirtation	238 ft.
The Merry Frolics of Satan	1050 ft.
The Roadside Inn	230 ft.
Soup Bubbles	230 ft.
A Spiritualistic Meeting	250 ft.
Punch and Judy	140 ft.

MILES BROS.

Polar Bear Hunting	630 ft.
True Unto Death	495 ft.
Catch the Kid	270 ft.
The Fatal Hand	434 ft.
Land of Bobby Burns	330 ft.
The White Slave	530 ft.
That Awful Tooh	390 ft.
The Disturbed Dinner	205 ft.
I Never Forget the Wife	300 ft.
A Woman's Duel	390 ft.
The Blackmailer	585 ft.
Willie's Dream	400 ft.
His Cheap Watch	250 ft.
His First Topper	380 ft.
Revenge	380 ft.
Because My Father's Dead	455 ft.

PATHE.

Frolics of Ding Dong Imps	295 ft.
Crime in the Mountains	500 ft.
Mother-in-Law's Race	311 ft.
A Hooligan Idea	360 ft.
Weird Fancies (color)	196 ft.
Dog Police	820 ft.
Strategy for Life	984 ft.
Palmyra	475 ft.
Tragic Moment	328 ft.
No More Children	524 ft.
Alps of Chamonix	278 ft.
Charley Paints	360 ft.
A Carman in Danger	410 ft.
Biker Does the Impossible	328 ft.
Costumes of Different Ages	393 ft.
Poor Coat	180 ft.
Washings Badly Marked	147 ft.
Servants' Vengeance	147 ft.
Straw Hat Factory	450 ft.
A Slave's Love	688 ft.
Weird Fancies	196 ft.
Nervous Kitchenmaid	229 ft.

T. P.—PARIS

Governess Wanted	517 ft.
Cream-Eating Contest	111 ft.
Non-Commissioned Officers' Honor	800 ft.
Interesting Reading	184 ft.
Clever Detective	700 ft.

SELIG POLYSCOPE CO.

Western Justice	700 ft.
The Masher	440 ft.
One of the Finest	535 ft.
The Bandit King	1000 ft.
His First Ride	500 ft.
Girl from Montana	900 ft.
Foxy Hoboes	240 ft.
When We Were Boys	415 ft.
The Grafters	535 ft.
The Tramp Dog	550 ft.
Who Is Who?	500 ft.
Female Highwayman	910 ft.
Dolly's Papa	385 ft.
Trapped by Pinkertons	750 ft.
Sights in a Great City	475 ft.
The Tomboys	525 ft.
The Serenade	500 ft.

CHAS. URBAN TRADING CO.
URBAN—ECLIPSE.

Comedy Cartoons	274 ft.
Toilet of an Ocean Greyhound	214 ft.
The Near-sighted Cyclist	334 ft.
Moving Under Difficulties	400 ft.
Rogue Falls and Salmon Fishing	320 ft.
Beating the Landlord	157 ft.
Winter Sports	900 ft.
Trip Through the Holy Land	500 ft.
First Dinner at His Father-in-Law's	320 ft.
Catastrophe in the Alps	434 ft.
Master's Coffee Service	294 ft.
Servant's Revenge	507 ft.
A Pig in Society	167 ft.
Great Boxing Contest for Heavy-weight Championship of England (Genuine)	547 ft.
Artist's Model	484 ft.
Miss Kellerman	320 ft.
Baby's Peril	160 ft.

WILLIAMS, BROWN & EARLE.

The Comic Duel	270 ft.
Bertie's Love-Letter	450 ft.
The Tramp's Dream	450 ft.
Won by Strategy	408 ft.
The New Policeman	505 ft.
Fatal Leap	250 ft.
The Race for Bed	220 ft.
Shave on Instalment Plan	267 ft.
Mischievous Sammy	340 ft.
The Busy Man	525 ft.
The Fishing Industry	400 ft.
Pathe's Plan	256 ft.

TO DEALERS ONLY

Condensing Lenses,
Objectives, &c., &c.

KAHN & CO.

194 Broadway, - New York

MOVING PICTURE
PRINTING.

HENNEGAN & CO., Cincinnati.

WANTED

to buy one hundred sets of illustrated
song slides. State price; Address,
SLIDES, P. O. Box 450 N. Y.25 Cents for a four months trial
subscription to the

AMERICAN PHOTOGRAPHY

Monthly 15c. per copy \$1.00 per Year
The best illustrated and most instructive
magazine published exclusively for Photo-
graphers.

Address:

AMERICAN PHOTOGRAPHY

361 Broadway New York

WANTED

Pathé Passion Play Films

State length, price and condition

MURRAY C. PROBASCO, Beloit, Wis.

250,000 FT. NEW FILM

Every One a Headliner Hit!

READY FOR IMMEDIATE DELIVERY

Polar Bear Hunting (Sensational) - 650 ft.	The White Slave (Dramatic Moral) - 530 ft.
True Unto Death (Dramatic) - 495 ft.	That Awful Tooth (Comic) - 390 ft.
The Fatal Hand (Sensational) - 432 ft.	The Disturbed Dinner (Comic) - 205 ft.
Land of Bobby Burns (Great Human Interest) 330 ft.	I Never Forget the Wife (Comic) - 390 ft.

READY THIS WEEK

Catch the Kid (Comic) - 270 ft.	Willie's Dream (Comic) - 400 ft.
The Blackmailer (Sensational) - 585 ft.	His Cheap Watch (Comic) - 250 ft.

ON THE WAY

His First Topper (Comic) - - - - -	260 feet
Revenge (Dramatic) - - - - -	380 feet
Because My Father's Dead (Dramatic) - - - - -	455 feet
Rummy Robbers (Comic) - - - - -	460 feet

COPIES OF THESE MAY BE OBTAINED ON RENTAL FROM

Pittsburg Calcium Light and Film Company, 121 Fourth Avenue, Pittsburg, Pa.

J. D. Wheelan & Co., 339 Main Street, Dallas, Texas.

Chicago Film Exchange, 120 East Randolph Street, Chicago.

Birmingham Film Exchange, Birmingham, Alabama.

O. T. Crawford Film Exchange, Gayety Theatre Building, St. Louis.

L. E. Ouimet, 624 St. Catherine Street, Montreal, Canada.

The Laemmle Film Service, 196 Lake Street, Chicago.

Yale Amusement Company, 720 Main Street, Kansas City, Mo.

Central Amusement Company, Pittsburg, Pennsylvania.

FOR SALE OR RENTAL by

Hub
Theatre,
Boston

MILES BROS.

10 E. 14th St., NEW YORK CITY

790
Turk St.
San
Francisco

We are Headquarters for all Machines, Films, Slides, and Supplies

Scanned from microfilm from the collection of
Q. David Bowers

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by Q. David Bowers and
Kathryn Fuller-Seeley